THIRTY-TWO PAGES



THE NEW YORK DRAMATIC MIRROR



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MRS. FISKE,



The year end is always a happening of appalling suddenness. We look and long for the Springtime and await the Summer. We apprehend the Autumn and the Winter as we have come to know them in these parts, but the Christmas time comes with all the magic of a spectacular change.

The busy people of the earth, each engrossed in some task, are the ones who live the most automatic lives. An art it is often said is the most engrossing love of all the passions.

It holds, commands, forbids, compels, shuts away the world outside until all life is centered in the one great thing. It may be the tiny flame dancing in the laboratory of the electrician, the picture waiting under its cover for the brush of its painter, or the conception in the soul of the sculptor or the actor, but whatever it is, it makes all else seem rarely uninteresting.

This one-sidedness of the devotion which art wakes in its enthusiasts is the only unbeautiful thing about it. For harmony is divine and the human being who lets hair and beard and sometimes finger nails grow long, clothes baggy, and necktie fluffy, may evolve nothing but masterpieces, but the human being of him is a failure.

And the most freaky human is usually an ultimate failure in his chosen work. We should strive for balance almost before we strive for beauty. Too many of us set out with our eyes on a star and we are always traveling on an invisible train.

Our feet are never quite on earth and we keep putting things off, hair-cuts and new hats and gloves and boots, until we either reach our destination or else come to some stop by the way, where we unpack for those things that are part of the rational everyday life of the person untouched by the microbe of ambition.

Women, rather than men, suffer in the chase of the will o' the wisp. Their ideals become so sadly twisted and, no matter how enthusiastic or how successful they may be, they are really always traveling in a strange land wherein their feet were never meant to stray.

They prove this constantly in the odd and eccentric things which they do when they have gained a place in the temple of art. When a man reaches this point he has usually developed himself along other lines. Hysteria has never been mingled with his achievement and he keeps his vanity well in hand, although it may really consume him.

Above all, he will rarely make himself a guy. Intelligence will teach him that when all is done and convention damned and redamned fathoms deep under the earth and the waters below the earth, law and order must prevail.

The Genius, man or woman, eccentric to the verge of impossibility, with a high disdain of all things that do not comport to his own, with personal peculiarities of manner, attire or conversation that obtrude themselves, is always a deformity.

When this idea takes possession of a woman it is a thousand times more accented and unpleasant. The germs of disorder begin to thrive among her efforts like a weed and some day she finds them a large, flourishing garden, with the efforts choked back to stunted little wraiths of themselves.

In a recent presentation of a very unpleasant stage heroine, an actress of training and experience played the part with a coiffure either natural or else a wig—it certainly looked the latter—which was a sort of blonde Witch of Endor arrangement, towsled, constantly bedraggled, ratty, altogether nasty to see. It reminded one of the story of the smart young man at a house party, who, wishing to be clever, said to the girl next to him, who happened to have curly hair:

"I suppose you will comb your hair after breakfast?"

"Not to-day," she answered sweetly; "I comb my hair on Fridays." That is exactly the idea this actress conveyed—that she combed her hair on Fridays. But in the same company a young woman happened to be playing who was very new to the stage and almost as awkward as she was new.

Yet there was one marvelous thing about her. Her hair was brushed until it shone. It fairly dominated the stage while she was upon it—that sleek, mousebrown head of hers—and, when she stood next the frowsy heroine, it reminded one of those startling but instructive vignettes by Harriet H. Ayer, called "How You Look and How You Might Look."

This is a small but eloquent illustration of the odd mannerisms of dress that creep into the productions of good actors and immediately make them ripe fruit for burlesque.

But the life of the stage absorbs and devours so much of the vitality and intelligence of its students that peculiarity is the penalty that many of them pay and they are willing to pay it.

Then we hear talk of individualism, originality, all the other wonderful errors that can be summed up under the one word "Rut."

There is always a joy in a new beginning and there are few of us who are clever enough to realise the new beginning that dawns with each day. Or, if we are clever enough, we are too busy, too engrossed with the achievement of the present—sometimes an entirely fanciful one—to pause and, above all, to profit by the experiences which come to us all.

The year end is a splendid time for stock taking, for the jotting up of a profit and loss account, for a realisation of mistakes, not with a sense of hopelessness or regret, but rather with a gladness that a mistake realised is a means toward perfection.

Happily experience is not a pleasant teacher. It carries a rod, and we always remember the touch of a rod. That is, we are sure to do so if we take time to think over things. If we writhe or squirm under some unkind knock that Fate sends we cannot do better than try to trace its source. Women will never be logicians and it's as well that they will not, but they cannot enter fields of legitimate effort and fritter away opportunities—only to to call out, when they have gotten fast in a quagmire, for help back to firm land, which they will prepare to leave as soon as it is gained.

The chance for this Year End sermon has come to the Matinee Girl through a quantity of letters asking for advice in stage matters of which the writers themselves should, if they studied their profession, know far more than the Matinee Girl, who really knows only of the stage from the orchestra chairs.

But the stage cannot, after all, be so widely different from all other walks of life. It is only that the rules of law and order are left out of so many of the guide books from which the stage student studies.

More than any other work in which woman nowadays takes a part, the work of the stage lies within the borderland of that marvelous land that we call "Bohemia." It is a land that from afar looks like an enchanted city of ivory turrets, glittering beneath a roseate sky—a kingdom which we people with those who never were on land nor sea.

Those of us who hate purple tea and conversation that never gets further than the ninth hole long for the wonderful place we conjure up, and as there are many actors in Bohemia, we begin a stage career with a very slab-sided view of the life that success on the stage must mean.

The very hardest task that a woman student in the profession can undertake is to make any kind of success and at the same time cultivate the companionship of the happy-go-lucky frivolers who have no high idea nor aim in connection with their work.

Yet companionship we must have—indeed, we cannot avoid it—so writes one of these stage girls to me. In the solitude of the jay towns and the bleak dreariness of the one-night stands how ridiculous it would be to avoid one's fellows! And this is true. But how many women of the stage have gone through all these experiences and have not become notable for the avoidance of their companions, yet at the same time have maintained their own individuality of purpose, their own ideals of right and wrong, without ever in the least posing as prudes or offending the opinions of others!

Women as well as men in a profession must cultivate the habit of clear reasoning. If you are not fortunate enough to have been born with a clear vision as to who you should choose and who avoid, it is a good idea for you to consult some one older or wiser who may know.

But very few people grow up as ingenues nowadays, and you are apt to have a few precepts of right and wrong left with you from the teachings of school and of home. You will always find that the old-fashioned ideas are quite up to date when it comes to results.

In giving this bit of advice the Matinee Girl is going on the information, furnished in a letter, that all companies are not educative and ennobling in their companionships.

There are all sorts of companionships that one comes upon in all sorts of places, on the stage and off it; the worst sometimes in the least expected circles; but if you cultivate the art of seeing and refuse to idealise persons until they offer you some good cause to do so you will keep clear of most pitfalls.

If you see people as they are you will find them a pretty decent sort as a rule; you will know how to take them and how to listen to what they have to say. If you insist on investing commonplace men and women with halos you are bound to suffer most keenly in your reactions, and if you escape without becoming cynical and most unjust in your judgment of people generally, you are one of the lucky ones.

But the year end offers an admirable chance for a round up of the mistakes that you have made and an insight into your own besetting faults—of more importance to you than the faults of a world that you may wish to convert.

If people bore you and displease you, if you find them lacking in the qualities you admire and love, do not for that reason condemn them.

You may be taking the slab-sided view of life and inviting whatever unhappiness may seem now to be your portion.

THE MATINEE GIRL.

MRS. FISKE'S SHAKESPEARE PLANS.

The success of Mary of Magdala is so pronounced that Mrs. Fiske will appear in that play all of this season and next season, and this means that it will be seen in the principal cities of the country next season. For the season of 1904-05 Mrs. Fiske will be seen in Shakespeare.

When Harrison Grey Fiske assumed control of the Manhattan Theatre, it will be remembered, the announcement of Mrs. Fiske's plans included the purpose in due time to produce Shakespeare plays. The preparation of Mary of Magdala, involving as it did a period of two years, naturally held in abeyance the Shakespeare plans, but now that the Heyse drama has proved to be so successful that it will continue for this and next season, ample time will be available in which to make the Shakespeare productions in line with the productive care and splendor that Mrs. Fiske's management has established. The Shakespeare plays that have been decided upon for Mrs. Fiske are Much Ado About Nothing and Macbeth.

These plays will be produced with unusual care as to scenery, costumes and accessory details. The first to be produced will be Much Ado About Nothing. As to both plays it is stated that they never have had representations so artistic and impressive as those that Mrs. Fiske will aim to make, and her achievements thus far inspire the fullest confidence in any promise that may be made.

Mrs. Fiske long has studied the widely differing roles of Beatrice and Lady Macbeth, and these two characters, it is believed, will admirably serve to give scope to her distinctive powers in comedy and tragedy. It is intended that Mrs. Fiske's supporting company in each of these plays shall be one of the best ever assembled in the Shakespeare drama.

The "traditions" usually are carefully observed in reproducing Shakespeare. As to her production of Much Ado About Nothing and Macbeth, it is the purpose of Mrs. Fiske to honor only those traditions that recommend themselves to the most enlightened conceptions, particularly in the pictorial and accessory features of these plays, to the representation of which the services of scholars and the best available artists will be brought.

A portrait of Mrs. Fiske as Mary of Magdala adorns the first page of THE MIRROR this week.

TWO AMERICAN ACADEMY MATINEES.

The advanced students of the American Academy of Dramatic Arts gave the third and fourth of this season's series of performances at the Empire Theatre on the afternoons of Dec. 11 and Dec. 18. Upon the first of the two occasions Gerhart Hauptmann's drama, Lonely Lives, was presented, and the bill of the second performance consisted of five one-act plays by various writers. The theatre was filled almost to its capacity upon both afternoons.

In presenting Lonely Lives, which, though well known to readers of plays, had not before been acted in America, the Academy again rendered a service to playgoers who enjoy the class of drama that can rarely find a place on the commercial stage. Lonely Lives is the serious, too penetrative, too fine an literature, too engrossing in its theme, to be what is deemed amusing or entertaining by the regular theatregoing public. Yet, even though played by students, it held the interest of a very large audience from its beginning to its ending.

The play presents in bold, almost harsh, fashion the tragedy of a domestic organisation in which each member is opposed to the others in the matter of their religious belief and in their attitude toward society. Mr. and Mrs. Vockerat, an aged German couple, are strong in their religious faith, ordering their lives as nearly as possible according to the laws set down in the Scriptures. Their son, John Vockerat, has received a university education, at no small sacrifice to the parents, and has imbibed deeply of the "new thought" idea. He has permitted this little knowledge to entirely overthrow his early faith, and believes himself qualified to be a leader in the crusade against what he is pleased to call superstition. After returning to his home at Friedrichshagen, near Berlin, he married a young woman of the same class as his father and mother. The household is thus divided against itself. John, who has set himself to the task of writing a book, bitterly resents the fact that his family is not sympathetic with his work. This is the condition of affairs when Anna Mahr, a young Russian student, becomes by chance a visitor at the house. John promptly finds in her the sympathetic soul that he has hungered for. A strong Platonic friendship springs up between them. The wife suffers silently. The mother is indignant and insists that Miss Mahr shall leave the house. John at length discovers that he loves the visitor, and as she departs he drowns himself.

The play was acted by the following cast:

Vockerat	Frank Dotson
John Vockerat	A. H. Van Buren
Braun	Henry Conklin
Pastor Kollin	Charles W. Sorsere, Jr.
Porter	Robert Lee Hill
Mrs. Vockerat	Helen Travers
Kitty Vockerat	Stella Archer
Miss Anna Mahr	Ethelle Earle
Mrs. Lehmann	Jessie Cromwette
Fiene	Winifred Joy
Maid	Pauline Porter
Market Woman	Isabel Gudlow

The students, almost without exception, acquitted themselves well in roles that made heavy demands upon them. A. H. Van Buren, in the particularly exacting role of John, played intelligently and with force. Helen Travers gave a remarkably fine impersonation of the old mother. Stella Archer displayed charming sympathetic qualities in her portrayal of Kitty, the young wife; Ethelle Earle was an admirable Miss Mahr, and Jessie Cromwette did a splendid character bit as Mrs. Lehmann.

The second matinee, on last Thursday afternoon, brought forward five one-act pieces, four of which were new to the stage. All of the five were mildly entertaining, but only one of them was possessed of the qualities that go to make up a real play. There were clever lines in plenty, but dramatic construction was, during most of the afternoon, banished from the Empire stage.

Mrs. Craigie's sketch, Journeys End in Lovers Meeting, which has been seen here before, was capably acted by Franklin Jones as Sir Philip, Sidney Francis Rice as Captain Maramour, and Grace E. Stevens as Lady Roupire. Miss Stevens was particularly pleasing in her impersonation, revealing not only an attractive personality but many graceful talents for the stage as well.

The second sketch was The Deserter, a dramatisation by Arthur Hornblow of a magazine story by George I. Putnam. The playwright had done skillful work in making the tale possible for the stage, but it was largely labor lost, since the theme is suited only to the form of expression in which it first appeared. The scene is the kitchen of a Vermont farm house belonging to an old woman, the widow of a soldier, and her daughter. Directly a young soldier appears, hungry and well nigh frozen. The girl gives him food, refusing pay for it because her father was a soldier. Then it is revealed that the guest is a deserter. The girl is bitter in her contempt for him. He pleads that he has run away for the sake of a girl whom he expects to marry. The Vermont girl is herself about to be married, and she relents sufficiently to save the man from the soldiers who are in pursuit of him. As he leaves she refuses his thanks and again denounces him. The play was staged admirably by John Blair and was acted by the following cast:

The Soldier	J. Griffith Wray
The Lover	A. H. Van Buren
The Sergeant	Bryant Crawford
The Girl	Winifred Joy
The Old Woman	Chastine Clawson

J. Griffith Wray put himself well into the character of the fugitive soldier, revealing excellently the weak, selfish, shallow nature of the man. Winifred Joy played the girl in a natural, wholesome fashion that brought out the best qualities that lay in the role. The other parts were acceptably played.

The Twilight of the God, the third sketch, was chiefly interesting because it came from the sprightly pen of Mrs. Edith Wharton. As a play for stage presentation it proved to be uncommonly ill contrived even for the dramatic work of a novelist. It was merely a series of dialogues, in a Newport drawing-room, which led to no climax either mental or physical, whatsoever. Mrs. Isabel Warland, the heroine, was before her marriage to Lucius Warland, deeply in love with John Oberville, a politician. They were forced to break off their attachment because of another woman to whom Oberville was in some way bound. The Newport dialogues take place ten years after the separation. Oberville has risen to a position of great political power—and is worshipped from afar by Mrs. Warland. Lucius, the husband, is seeking a Government appointment. The three meet by chance as guests at the house of a friend. Oberville finds that he still loves Mrs. Warland. She still worships him—until she discovers that the reason for their separation was not Oberville's high sense of honor but his dread of taking part in a "scene." Mrs. Warland's admiration turns to contempt at this confession, and she quickly sets about the task of helping her husband by using her wiles upon Oberville to gain the coveted appointment.

The individual lines in The Twilight of the God are clever—with the cynical, bitter, stinging cleverness much in vogue among magazine writers of the time. Every character in the play—except a footman who says nothing—is contemptible, and wondrous smart. The cast was as follows:

Lucius Warland	Henry Conklin
John Oberville	Robert Lee Hill
Footman	Charles W. Sorsere, Jr.
Isabel Warland	Doris Keane

The students engaged in the performance recited the lines admirably. There was no opportunity for acting. Doris Keane was particularly charming as the heroine. Her impersonation was, indeed, one of the best of the afternoon. Robert Lee Hill was in appearance and manner quite an ideal leading man, and Henry Conklin gave his best performance this season as the husband.

The Picture in the Frame, by Louise Meigs Green, was the one play of the five that evidenced a proper respect on the part of the author for the laws of the stage. It was conventional in a way, and the lines were not especially clever, but it was a well built little drama, and as such was most welcome. The scene is a studio in the Latin Quarter of Paris. Taggard, a young American painter, has for his model and housemaid a young French girl, Fifi. He is in love with a wealthy American girl. The latter hears rumors of Fifi, and being herself above suspicion she is naturally suspicious of others. She writes to Taggard that she will never see him again, and then promptly goes to the studio to look into things. There she encounters Fifi, and there is scene on both sides. Fifi loves Taggard devotedly—though he does not realise that fact. So Fifi for the sake of her love devises and executes a plan to bring the painter and the heiress together and goes herself out into the cold world alone. There is a deal of comedy and pathos in the play and as a play it rang true. The cast was as follows:

Richard Taggard	Philip Sheffield
Postman	Henry Conklin
Jim	A. H. Van Buren
Fifi	Rose Hillmer
Helen Royston	Anna Walsh

Philip Sheffield was a natural, manly Taggard: Rose Hillmer played Fifi in bright, vivacious, delightful fashion, and Anna Walsh was properly calm and aristocratic as Helen Royston. The two other parts, which were mere bits, were capitally played.

The performance ended with a rather trivial little sketch by Florence Wilkinson, entitled Two Is Company. A pair of lovers, seeking seclusion, have difficulty in getting rid of a talkative boy. They finally do so and the momentous question is asked and answered in the affirmative. Meredith G. Brown, Franklin Jones, and Mary Nash played the three roles capably. The mounting of all the plays was excellent.

MUCH MONEY TIED UP.

Aubrey Boucicault and Richard F. Carroll met in a popular Broadway chophouse and were discussing the large business done by Henrietta Crossman in The Sword of the King during her Thanksgiving week's engagement at the Academy of Music, Philadelphia. Mr. Boucicault told what the receipts had been. Mr. Carroll doubted the figures. The two actors made a wager of $100 on the total receipts and placed the money in the hands of Lee Shubert. Mr. Shubert had paid little heed to the conversation and simply agreed to act as stake holder. When in a few nights it came to a settlement of the wager, there was a dispute as to the conditions. The stake-holder, who had not heard the terms, refused to pay the money to Mr. Boucicault and still keeps it in his possession. As no one else heard the terms of the bet the money is still tied up, although Mr. Boucicault and Mr. Carroll meet every night and earnestly argue over their still unsettled bet.

CUBS.

Herman G. Smith will join Mr. and Mrs. Royle in Friends at Seattle, Wash., as business-manager.

Marie Cahill's New York run in Nancy Brown will begin on Feb. 16 at the Bijou Theatre.

Owen Davis has written a new melodrama for Butterfield and Bromilow, which will be produced next September on an elaborate basis.

The Dorothy Sisters have joined Hogan's Alley to do their specialties.

Charles Leyburne and Emma Bunting, lately featured with the Bon Ton Stock company, have signed with the Fenberg Stock company.

W. J. Henderson and Son have in preparation a scenic and electrical production of Marie Corelli's "The Vendetta," dramatised by George A. Lawrence, who will be featured in the character role. Time is being booked rapidly by Mr. Lawrence in New York.

On Dec. 12 Walter Pennington played at short notice one of the Antipholi in Stuart Robson's production of The Comedy of Errors. Mr. Holt, who met with a painful accident, was able to resume the role on the following night.

Mark Caron and Lettie Penn, of McCarthy's Mishaps, were married in Denver on Nov. 26.

Jim Bludso is in rehearsal at the Fourteenth Street Theatre, where it will open on Jan. 5. In the cast will be Robert Hilliard, Theodore Roberts, and Josephine Lovett.

Warren J. Ferguson, agent for The Scout's Revenge, is ill with typhoid fever at the General Hospital, Montreal, Can.

Hal L. Lawrence, after a financially successful season of twenty weeks, has resigned the management of McCarthy's Mishaps.

The Aeroplane opened at Coatesville, Pa., on Dec. 12, under management of W. H. Powell. This new comic opera is by Frank Humphreys, with music by Joseph Gorton, Jr. In the cast are Marie Roslyn, Margaret Robinson, Kathryn Tennien, Janet Kingston, Myrtle Glidden, Blanche Glidden, Nellie Glidden, Carrol Michael, Frank French, Eugene Lynch, J. Edward Pierce, Louis La Valle, Harry Schade, Bernard Stern, C. Williams, and Jennie Bostwick.

Lillian Walbridge has sued Herman L. Roth, who engaged her for Bobadil and dismissed her after nine rehearsals on the ground that she is too tall for the part. Miss Walbridge thinks that this fact should have been apparent at the time of her engagement.

The company engaged for Clyde Fitch's new play, The Bird in the Cage, to be shown at the Bijou Theatre on Jan. 12, will include Edward Harrigan, Sandol Milliken, Guy Bates Post, Grace Henderson, Arnold Daly, and Jennie Satterlee.

The New York Life Insurance Company has secured all the seats at the Casino for Dec. 30, when they will entertain their employes and agents at a performance of A Chinese Honeymoon. Two new songs by Giacomo Minkowsky and Curtis Dunham have been added to this attraction.

Louis J. Russell, starring in The Middleman, has been receiving highest praise for his fine portrayal of the old inventor, Cyrus Blenkam. Mr. Russell and company are laying off before Christmas, commencing work again at Middletown, Ohio, Dec. 25, with Springfield, Ohio, for New Year's and then starting upon return dates East. The season thus far has been highly successful. Mr. Russell's plans for next season will be announced shortly.

Jacques Futrelle, for many years in newspaper work in New York, and who has been dramatic critic on the Atlanta *Journal* and later the Richmond *Leader*, has been made business-manager for the George Fawcett enterprises, with headquarters in Baltimore. Mr. Futrelle succeeds Will A. Page. Mr. Fawcett has two companies this season. With Mary Shaw he heads one of these and the other is headed by Frank Gillmore.

After a tour of sixteen weeks in the East, My Partner closed at Colorado Springs on Dec. 15. This course was decided upon because of the failure of the Hall-Barton California circuit to book a continuous tour on the coast. Financially the tour has been profitable, and the management brought the entire company back to New York.

A. C. Abbott, business-manager for U. D. Newell's A Jolly American Tramp, reports business large through the South.

Little Isabelle Randolph, who is playing Little Heindrick in J. A. Simon's Rip Van Winkle, under direction of Clay T. Lambert, celebrated her birthday at Mattoon, Ill., on Dec. 4. A banquet was given and she received many presents.

Frank C. Burton is with E. J. Carpenter's A Little Outcast company (Western), playing the part of Dick Higgins.

George H. Whitman and Eloise Davis have signed with Butterfield and Bromilow for a long term of years. They will continue this and next season as the features of Man to Man and will then be starred in a comedy which is to be written especially for them.

Young Tobe Houle laughs and tears.

IN OTHER CITIES.

KANSAS CITY.

The event of the week was the opening of the Gertrude Berkeley Playhouse, formerly the Century Theatre, by the new stock co. that is to be known as Miss Berkeley's Players. For the opening night 6 and the week following, A Social Highwayman was the bill. First night standing room was at a premium. For their second week 14-20 Miss Berkeley's Players presented Nerves, a three-act comedy by J. Comyns Carr, that was seen for the first time in Kansas City. The play was well mounted and excellently played, and the large audiences in attendance testified their appreciation by frequent applause. Nerves 21-27.

The Gordon-Shay Grand Opera co. was secured to fill the date left vacant by Mrs. Fiske's cancellation, appearing at the Willis Wood 8-13 in a repertoire consisting of Faust, Carmen, Il Trovatore and I Pagliacci, and Cavalleria Rusticana. The co. numbered some exceptionally good voices, and appeared to advantage in their repertoire, but the attendance was light. Mme. Gordon Shay is featured, and the principals in the support were John Dunsmure, Achille Alberti, Walter Wheatley, Joseph Fredericks, Helene Noldi, Pauline Johnson, and Minnie Bishop. The operas were appropriately staged and costumed.

Stuart Robson came 11-13, appearing in a revival of one of his former successes, A Comedy of Errors. After seeing Mr. Robson in such roles as Bertie, the Lamb in The Henrietta, and Tony Lumpkin in She Stoops to Conquer, it must be admitted that he is capable of far better things than the role of Dromio of Syracuse offers. True, he was most amusing, and made all out of the part that was possible, but the opportunities were limited for a star of Mr. Robson's magnitude, and the general opinion was that there was not as much Robson in the play as one would like to see. The supporting co., especially in some of the smaller parts, was not exactly all that it might have been, but the principal roles were well played. Clifford Leigh was the Dromio of Ephesus, and his work compared very favorably with that of the star. Edwin Holt was the Antipholus of Syracuse and Adolph Jackson the Antipholus of Ephesus, and both are to be commended for well played parts. Eleanor Barry appeared to advantage as Adriana and Frances Graham Mayo did well as Luciana. For the closing night of the engagement The Henrietta was given, and Mr. Robson was again seen as Bertie. Large audiences were in attendance at each performance.

Frank Daniels in Miss Simplicity was the offering 15-17, and the popular little comedian packed the house at each performance. Although in its second season, the opera was new to us, for its fame had preceded it and the event was looked forward to with a great deal of interest. As Blossoms, the star is exceedingly funny, keeping his audience in one long continuous laugh. Grace Orr Myers was given several songs that she sang in a sweet and artistic manner. Nat Lowery was very amusing as Rosalie. Florence Holbrook made a hit in her song, "You'd Better Take It Back." Frank Turner, Mark Lane, Grafton Baker, Isabelle D'Armonde, and Kate Uart all appeared to advantage in their respective vocal numbers. The chorus was good looking, sang well and wore some pretty costumes. Gertrude Coghlan 18-20. The Burgomaster 22-24. James-Warde co. in The Tempest 25-27. Florodora 29-Jan. 2.

The new musical comedy, Busy Izzy, featuring George Sidney, was the attraction at the Grand 7-13, playing to large audiences. Mr. Sidney, as Izzy Mark, retains the same amusing characteristics that won him fame with Ward and Vokes. Chief in the support were Fred Wyckoff, who was very amusing as the farmer, and Edward Clark, whose antics and comedy as the bell-boy caused much laughter. Many specialties were introduced, all of which were well received, and the chorus, who were prettily costumed, were a pleasing feature. At the Old Cross Roads pleased good audiences 14-20. The co. presenting the play was one of unusual ability, and the staging and costuming fitting to the time and place. Estha Williams headed the co., and her interpretation of the role of the octoroon, Parepa, was a most excellent one. James M. Brophy, as Doc Kerr, furnished an excellent piece of character work, and William R. Randall won hisses from the gallery for his portrayal of the role of the villain, Dayton Thornton. Harry L. Dunkinson, Mrs. Charles G. Craig, and Louise Valentine were responsible for most of the comedy. Marian Robinson, Gertrude O'Malley, and Adeline Mann also deserve mention. The Batchelor Club Quartette was a pleasing feature. Rose Melville as Sis Hopkins 21-27. Fiddle-Dee-Dee 28-Jan. 3.

Whose Baby Are You, a rollicking farce-comedy, opened at the Auditorium 7, and continued through the week to very satisfactory business. The co. presenting the piece was very capable, and while the comedy was very broad at times, it was of a clean, harmless nature, and was much enjoyed. Will Woodside played the leading male role, and proved very efficient. Marion Walch, as his sweetheart, made the most of her opportunities, her acting winning many laughs. Others in the co. were John F. Ward, Harold Fiske, Harry Ober, Joseph Leonard, John Sparks, Cora Macy, June Mathis, and Ida Ward.

McCarthy's Mishaps was the attraction 14-20, playing to fair audiences. There was nothing to the play, for in truth it was simply a succession of specialties, some good and some bad. Ferguson and Mack, old time Irish comedians, and Caron and Herbert, acrobats, were the chief performers. The former team's comedy was mostly of the slap stick variety, which proved amusing to some. The latter pair have an acrobatic turn that is worthy of praise, and their comedy was amusing. Dick Ferguson won loud applause for some dancing specialties, and Fred Hobbs and Grace Passmore also did well in specialties. The Game Keeper 21-27. Milton Royal 28-Jan. 3.

The bill at the Gillise 7-13 was a dramatization of Hall Caine's story, The Penitent, and it was well received by the large audiences in attendance. There are many strong dramatic situations in the play, and they were well brought out by the presenting co., which was an unusually strong organization. Frederick Lane played the dual role of Paul Drayton and Paul Ritson, with a versatility that was surprising, his acting deserving much praise. William F. Ryan was excellent as Hugh Ritson and Charles N. Green was very effective as Mathew Fisher. Others who deserve mention are Myles McCarthy, Maud Claire Shaw, and Edith Dombey. A Little Outcast held the boards 14-20, and did the usual large business. The play abounds in dramatic effects, and is a type very popular with Gillise patrons. The production was well staged and the co. capable. Anne Blancke enacted the role of Bob, the newsboy, and her clever performance was frequently and loudly applauded. Joseph Callahan, as Paul Weston, the hero, played his part splendidly, and Walter F. Harmon made good as the villain. A. W. Harris, Harry Morton, Florence Hamilton, and Helen Wilton also deserve mention. On the Stroke of Twelve 21-27.

Eugene Cowles and his co. gave two concerts in the Academy of Music 5, 6 that were well attended.

The Oratorio Society will sing The Messiah in Convention Hall the evening of 26.

The second Symphony concert will be held in the Willis Wood Theatre, Friday 26.

D. KEEDY CAMPBELL.

DETROIT.

Jefferson De Angelis and co. are attracting goodly numbers to the Detroit Opera House week of 15-20 with their presentation of The Emerald Isle. A successful week is in progress with this latest bid for popular favor in the line of comic operas. It is a droll, nonsensical conceit handled by a fairly competent body of people that can boast of only two or three singers beside the comedian himself. Mr. De Angelis' efforts are always good, and the present instance is no exception to the rule, and his work alone redeems much that in other hands would be mediocre. Charles Dungan, as Earl of Newtown, is the most able in the support, having a powerful voice. His songs, "I Am the Lord Lieutenant" and "At An Early Stage of Life," were given with effect. Edmund Stanley, as Terence O'Brien, is good but possesses no qualifications as a singer. Helena Frederick, the Lady Rosie Pinnia, has a sweet voice that is heard to advantage in one of the best solos of the performance, "Oh, Setting Sun." Kate Condon and Edna Burd, seen as Molly O'Grady and Susan, maid to Lady Rosie, respectively, are good looking and sing pleasingly, both receiving their measure of applause. The production is very pretty. The chorus cannot boast pretty girls, but they are a well gowned lot and they can sing. The costumes are as attractive as the period of the play will permit. Christmas week, The Liberty Belles will be on view at this theatre.

No one is more welcome to theatregoers than Joseph Murphy, and he is playing to large audiences with Kerry Gow and Shaun Rhue at the Lyceum Theatre week of 14-20. Though these two have been seen in Detroit for many seasons, interest in them never seems to wane, and each succeeding year sees Mr. Murphy still adhering to the old standbys that have gained him so many stanch friends among lovers of Irish dramas, and though old, they compare very favorably with many later offerings in the same line. Kerry Gow was the selection for first part of week in which Mr. Murphy portrays again to the satisfaction of his admirers the part of Dan O'Hara, the light hearted blacksmith. The co. assisting Mr. Murphy this year is one of the best we have seen associated with him, and numbers Joby Daly as Major Gruff, James Ryan as Sergeant Bull, Frank Donovan, Samuel Colt, Mary Fromlar, and Ines Barlow. Sergeant James is next booking here, and should be of more than passing interest, as its author, Eugene Walter, was a one-time resident of this city.

Kidnapped in New York is playing a week's engagement at the Whitney Theatre 14-20 to big business. It is a reasonably well constructed drama founded on the famous kidnaping case of little Marion Clark some years ago, full of interesting situations and exciting scenes, making it one of the most acceptable things that visits this house during a season. As Mr. Dooley, Barney Gilmore is clever, and the character gives him opportunity for proving himself the possessor of a pleasing tenor voice. Baby Abbott came in for a large share of the honors as Baby Clark. Mary Menton was a skilfully acted part by Josephine Thill. Lillian Shirley, as Cruliens, was quite popular. Powers Brothers in the specialties were clever in bicycle tricks. Montgomery and Pearl had a pleasing specialty in the musical line. Others in the co. were Mine Shirley, Rose Powers, Albert Edwards, Billy Hallman. The King of Detectives next booking.

Pietro Mascagni gave two very successful concerts at the Light Guard Armory on the afternoon of 11 and the evening of 14, presenting Cavalleria Rusticana. The auditorium was well filled on both occasions, a large percentage of those present being the Italian's own countrymen, who gave him a right royal welcome. It was by long odds the best concert we have had in this city for some time, and was capable of drawing the largest houses at any musical affair heard this season.

A. FRANCIS.

SPRINGFIELD, MASS.

The Court Square played Three Nights of Darkness 9-10. Lovers' Lane came 11. A new Simplicity to this town was Lillian Sinnott and she was a pleasing one.

Another welcome visitor 12, 13 was Hanlon's Superba, with a new book by Herbert Hall Winslow and new tricks by the indefatigable purveyors. The coronation scene was a novel and amusing feature and the railroad nightmare a striking spectacle. Violet Holmes was the pleasing Superba, and Robert Rosaire's Pierrot was the best in several seasons. The business was good, with a blizzard on.

Bostock's animals occupied week 15 and business grew through the week. The lions, the leopards, the elephants and the boxing kangaroo were particularly popular. Two of the elephants got their ears frozen in Montreal as they were starting for here, as there was delay in getting the right car at the yards and they had to wait outdoors with the thermometer 22 below.

Coming are Hart and De Mar in Foxy Grandpa Christmas matinee and night, Empire Theatre Stock co. in The Wilderness 26, The Two Schools 29, and Grace George in Pretty Peggy 30.

The Utopians, one of the burlesque companies that make good in every department, came to the Nelson 8-13 and did good business. The musical farces were bright and snappy and the olio above the average, the Josselin Trio particularly scoring in their trapeze grouping, Madden and Jess in their sketch, the latter also in his singing of "Mr. Dooley" in the afterpiece; the Lavelles in their Svengali dance, and Charles Foreman in illustrated songs. Week 15 Manager Burke put on an excellent vaudeville bill, in which Moung Wya, the Burmese foot juggler, was a sensation, and May Duryea and John L. Kearney were the comedy hit in their sketch, The Impostor. Other good acts were by the Rasars, illusionists; Snona, impersonator; Paulinetti and Piquo, comedy gymnasts; the Wilsons, Gertrude Morton, and Terrill and Simon. Week 22 vaudeville.

The Grand Opera House had The Prisoner of Zenda at popular prices 4-6, with Edwin Mordant and Ole Humphrey as stars, and their good work was appreciated by well filled houses. The Trans-Atlantic Burlesquers played 11-13, giving the familiar burlesque, On the Yukon, and a not over-strong olio, in which Ed. Wrothe, J. J. McGowan and Blanche Davenport are the best features in their amusing sketch, The Airy Grove Club. Others were Bulla and Raymond, Dunbar Sisters, Bickel and Watson, and Anna Conrad.

The Bennett-Moulton co. appeared 15-20, their first appearance in Springfield, and pleased. The repertory was Darkest Russia, Shipwrecked, The Outcast of Society, Fogg's Ferry, Our Daily Bread, The Wheel of Fortune, The Duke's Daughter, By the King's Command, The Dangers of New York, The Country Girl and The Pay Train. The specialties included an unusually entertaining comedy horizontal bar act by Le Roy and La Vanion, the Bioscope, illustrated songs by Roland and Eardlay, and comedy by Frey and Evans. The night of 19 was made amateur night, when several local aspirants made a plunge for fame at the close of the co.'s performance. The Octoroon 22-24. The Trocadero Burlesquers 25-27.

The Grand has been the scene of a little romance and, incidentally, loses a member of its woman orchestra, which came to Springfield at the opening of the season. Daisy Lewis, the drummer, will marry George H. Hill, the stage-manager, on Christmas Day.

The New Gilmore had Leah Lead featured in The Blind Girl 8-10. Human Hearts 11-13 was better and did a good business, the co. being efficient. Week 15 was made a strong one by the E. V. Phelan co. They presented Secret Service the first three nights very capably. The co. disclosed two very sweet-faced and sweet-voiced women in Maud Scott and Corinne Francis, and their characters, Mrs. Varney and Caroline Mitford, were two of the most effective in the play. Helen Courtney, though a good actress, seemed hardly fitted to the part of Edith Varney. Cameron Clemens played Gillette's character, and the support generally was good. The co. carries a "ladies' concert orchestra," directed by Helen Nichols. The Power of the Cross was given by the same co. 18-20, but owing to the proximity of Christmas business suffered. Aubrey Stock co. 22-26.

EDWIN DWIGHT.

NEW ORLEANS.

At the French Opera House the attendance has not been of the most promising. This is accounted for by reason of the injudicious raise in prices adopted by the management. La Juive was presented 4, with Du Maurey as Eleazar, and Mlle. Guinchan as Rachel. Messrs. Bouxman and Mezy were also in the cast, and aside from the chorus and orchestra the performance was satisfactory. Carmen was the bill 6 to a fair house. The title-role was assumed by Mlle. Rambly, the contralto, but her efforts were mediocre and met with severe criticism. Mr. Pas, as Don Jose, was handsome and acted with spirit, although vocally he was not up to the mark. The Micaella of Miss Courtenay and the Toreador of Mr. Mezy were the only artistic efforts of the evening. Miles. Dartes and Feitlinger, in minor roles, were efficient. La Favorite, matinee, 8, and the management cut the admission prices 25 per cent., thereby insuring a crowded house, all of which goes to show that the rank and file of operagoers here demand reasonable admission prices. Mr. Jerome, Mlle. Courtenay, Mr. Mezy, and Mr Bouxman were in the cast and the performance was in every particular a success. The opera-bouffe singers made their third appearance 8, night, in La Grande Duchesse, but unhappily the performance was not in keeping with its predecessors, and if anything was a dismal failure; so much so that the management will discontinue them and will substitute, for Sunday night performances, comic opera, such as Mignon, Si J'etais Roi, etc. Le Trouvere 7 was a good bill, being well sung and well received. The ballet at its every appearance has given satisfaction, and the orchestra and chorus, happily, are gradually improving. Faust was presented to a large audience 11, and repeated same bill 20. The performance was one of the best of the season so far. Mignon 14, with Mlle. Dartes in the title-role, and Mr. Pas as Wilhelm Meister. The performance was not of the best. Lakme 15. La Traviata 16. Aida 18.

At the Grand Opera House 7-13 Fedora was the drawing card, with Melbourne MacDowell and Florence Stone in the principal roles. The stock co. rendered valuable assistance, and the entire combination achieved a distinct success. As in the three previous productions, the Davenport scenery was used. Theodora was the bill 14-20. Theodora, like its predecessors, drew standing room at every performance. This is the closing week of the MacDowell-Stone engagement. Rudolph 21-27.

At the Audubon Theatre, the Baldwin-Melville Stock co. appeared in Faust 7-13. Guinio Socola assumed the title-role efficiently, and Amelia Gardner made an ideal Marguerite. Una Clayton and Ada Adair were agreeably cast. The co. presented Sapho to large audiences 14-20. Nobody's Claim 21-27.

Rose Melville appeared in Sis Hopkins 7-13 at the Crescent Theatre. A good co. is back of the young woman, and the performance is really worth seeing. John Tonton, William Mason, Mary Atheling, and Edward Hume were the other efficient people in the cast. Black Patti 14-20 to fair business. The White Slave 21-27.

The best feature at the theatres here 7-13 was William H. Crane in David Harum at the Tulane Theatre. Charles Jackson, Percy Burke, Earle Ryder, Sheridan Tupper, Francis Clarke, and Perdita Hudspeth are in the co. and are competent people. Amelia Bingham's co., presenting The Climbers, was the attraction 14-20. John Kellard, Fred W. Peters, Maud Turner Gordon, and Helen Mar Wilcox are in the co. and contribute to a successful performance. King Dodo 21-27.

Raoul Pugno, the pianist, is billed for a recital at the Athenaeum 29.

J. MARSHALL QUINTERO.

BUFFALO.

It is a pleasure to record the triumph of Blanche Walsh in the difficult role of Salammbo in The Daughter of Hamilcar, that opened for a week's engagement at the Star 8. The role is one which suits Miss Walsh admirably, and, like every character we have seen this actress in, she invests it with earnestness and fine dramatic instinct. Miss Walsh dresses the part of Salammbo beautifully, and in appearance was an ideal daughter of the gods.

Jerome Sykes in The Billionaire drew good houses 15-20, and the star was very warmly received. The Billionaire is a mixture of mirth and music and gives Mr. Sykes every opportunity to be amusing in his own peculiar style. May Robson, as usual, scored a hit. Julius Steger sang in the same pleasing manner. Others in the co. were Harry Macdonough, Harry Kelly, John P. Kennedy, Hans F. Roberts, Nellie Follis, and Marie Doro. The scenery and costuming were fine, the miniature theatre with an audience of well-known New York first-nighters being a clever conceit. Lulu Glaser 22-27.

It has been a number of years since Neil Burgess has been seen here in The County Fair, and he was welcomed as an old friend at the Teck 8-13. This season Mr. Burgess has surrounded himself with one of the best cos. he has ever had, and a very pleasing performance of an old favorite was given. Mr. Burgess is the same prudish Abigail and created the usual amount of laughter. Ernie Veronee made a lively Tague. Others who contributed clever work were Susanne Wilson as Sally Greenway, Sherman Bowles, Edmund Burroughs, J. B. Fulton, and Cold McInness. Sweet Clover, a very pretty play acted by a well balanced co., drew well at the Teck 15-20 and made a good impression. The story teaches a moral lesson and deserves to rank among some of the best of the bucolic dramas. The co. is headed by Blanche Hall as Lois Holcombe and Otis B. Thayer as Lois' father. Both Miss Hall and Mr. Thayer are capable actors, the latter giving a very strong impersonation. The comedy end of the play was well looked after by Eleanor Sheldon as Abigail Hamilton, the inevitable spinster in all rural dramas, and Treat G. Hearn as Job Mason. The Chaperons 22-27.

A good performance of that clever comedy, All on Account of Eliza, was given at the Lyceum 8-13 before good houses. The cast was competent, Edward See and Stella M. Kenny playing the roles formerly played by Louis Mann and Clara Lipman. Sarah Ward, Margaret Lee, Dolly Bardell, and Pauline Ross as the village gossips were clever.

The Searchlights of a Great City proved an excellent melodrama, and good business ruled throughout the week. The scenery was very elaborate and the mechanical effects startling. The Cattle and Bandit King 22-27.

The Gambler's Daughter played a return engagement at the Academy 8-13 to large business. The hair-raising incidents in this drama suited the audiences at this popular house immensely. Clara Throop played the role of the daughter very well indeed and was supported by a competent co.

The nerves of the audiences 15-20 were kept at a high tension when The Scout's Revenge was exploited. As the title suggests, blood and thunder ruled, and those who attended certainly got their money's worth of thrills. The Little Church Around the Corner 22-27.

JOSEPH O'CONNOR.

MILWAUKEE.

Howard Hall in The Man Who Dared was seen at the Bijou 14 by a large audience, that applauded most heartily during the performance. Mr. Howard's admirable portrayal of the leading role was ably seconded by Nina Morris, who gave a fine rendition of Rita. A fine impersonation was offered by Henry C. Louis in the part of Grimart. Clara Joel was very attractive as Grace Keatow, and Will H. Vedder did well as De Brisac. The scenic effects and the lions' den scene aroused admiration and interest, and the star was recalled repeatedly. The Evil Eye 21-27.

The Alhambra was filled with a pleased audience 14, that came to see The Road to Ruin, and it is safe to say that the most expectant and curious among the audience were satisfied to the utmost, for the melodrama set forth with vivid reality the pitfalls of life and the loopholes of escape therefrom. The co. presented the play with much vigor and succeeded in arousing the spectators to the highest state of enthusiasm. Grace Wolvin deserves special praise for an able portrayal of Wanda Wheeler. Capable work was done by James Tatcher, Thomas N. Heffron, and Virginia Thornton, and the comedy element was successfully handled by Harry D. Fields and Sadie Fields. The stage effects were vociferously applauded. The Great Lafayette 21-27.

Jane Eyre was given a creditable production at the Academy 15 before a good house, and the Thanhouser co. played with customary care and finish. Edith Evelyn in the title-role acted with commendable restraint, modesty and womanly charm, and Edgar Baume as Rochester gave a satisfactory interpretation. Albert Brown as De Leon made a hit. Laurette Allen as Mrs. Reed was pleasing. R. C. Chamberlin won laughs as Jacob, and Adeline Roth was sweet and lovable as Adele. The remaining roles received full justice at the competent hands of J. Francis Kirke, Lee Baker, James Kyrle MacCurdy, Sidney Pilson, Grace May Lamkin, Lulu Hastings, and Emma Smith. The New Boy 22-28.

At the Pabst the German Stock co. gave a clever performance of the musical comedy, 20,000 Mark Belohnung, before a large and most appreciative audience, the players being frequently recalled. Notably good portrayals were given by Herr Schumacher, Frl. Gonia, Herr Hertzheim, Herr Kleeman, and Herr Kreiss. Maria und Magdalena will be presented by the Wachsner organization 17. The play is by Paul Lindau.

Davidson Theatre: Ben Hur 15-20. Adolf Philipp will open a week's engagement at this house 21, presenting New York in Wort und Bild and Der Millionenschwab.

In the review of The Day of Doom omission was made of the fine work done by Charles Squires, scenic artist at the Academy, who painted the settings for the entire production.

Sidney Pilson has been appointed assistant stage director at the Academy, to replace Gilbert Faust, who resigned 7.

It is announced that Manager O. F. Miller will have the Boyle Stock co., now at Nashville, at the Alhambra next Summer, with many old Milwaukee favorites in the cast.

A Merry Christmas and a Happy and Prosperous New Year to The Mirror, our readers and friends.

CLAUDE L. N. NORRIS.

DENVER.

Stuart Robson appeared at the Broadway 1-6. He presented The Comedy of Errors and The Henrietta during his engagement. As Shakespeare is somewhat at a discount in this town Mr. Robson did not do as well as his excellence as an artist warrants. Prominent in his support are Edwin Holt and Eleanor Barry. Mr. Holt gave a breezy and interesting rendition of Nicholas Vanalstyne in The Henrietta, that reminded one of Mr. Crane when at his best in the part. Miss Barry's stage widow was quite as attractive as a widow should be and as interesting. Clifford Leigh and Adolph Jackson appeared to advantage.

David Warfield certainly ought to be considerably pleased at the cordial welcome he received upon his first visit to Denver. He appeared at the Broadway the week ending 8. It would be difficult to imagine what The Auctioneer as a play would be like without Warfield, as he dominates the entire play. Marie Bates is a pleasurably unctuous Mrs. Eagan. The supporting co. is much better than the average.

There may be better minstrels than Primrose and Dockstader's, but if so they do not come to Denver. This band of minstrels, or as they call themselves "Lions," gave an excellent performance while here at the Tabor Grand 1-6. This year they have done away with the costume first part, in which they appeared like flunkeys, and they now wear evening dress. My Partner 6-13 drew good houses. A generation has grown up since Louis Aldrich made Bartley Campbell's best-known play a household word.

At the Curtis melodrama continued to flourish 1-6 The Convict's Daughter passed through the conventional trials and tribulations, and 7-13 The Secret Dispatch was successfully maintained.

At the Empire Phil Hunt's Down by the Sea held the boards 7-13.

The theatre building boom still rages in Denver. The new Orpheum Theatre, between Welton and Sixteenth Streets, has filed its plans with the Building Inspector.

George I. Adams has taken a lease upon the storeroom at 1651 Curtis Street and will make a number of improvements, thereby converting it into a little theatre seating 300. He will operate it as a continuous performance vaudeville theatre and will open it about Jan. 1. Meanwhile work has been commenced and a stage is now being put in.

Grace McLeod, who has for several weeks been confined to the hospital and who will doubtless be held till the first of January, was the recipient of several testimonials from some of the members of the profession in Denver.

FRANK E. CARSTARPHEN.

ST. PAUL.

Otis Skinner presented for the first time in this city his new play, Lazarre, at the Metropolitan Opera House 11-13. A large and brilliant audience filled the house opening performance, and Mr. Skinner, who is a great favorite with St. Paul audiences, received a royal welcome. The play was staged beautifully. The role of Lazarre is a very interesting one, and Mr. Skinner's portrayal throughout evidenced a finished conception of the character enacted with marked dramatic power. Annette Comstock, as Annabel de Choumont, claimed a large degree of attention. Maud Durbin, as Eagle de Ferrier, gave a pleasing and intelligent portrayal. Walter Allen contributed excellent character work in the part of Dr. Chantry. Joseph Weaver was decidedly good as the Count de Chaumont. Charles B. Welles was acceptable as Napoleon. Walter Lewis, Merwyn Dallas, and others in the cast sustained their roles commendably.

The Grace Cameron Opera co. offered A Normandy Wedding 14-17, and opened to a good audience. The co. was not effective in comedy work. Grace Cameron, as Grisilette, the central figure in the production, and her work evidenced her a comedienne of marked ability. Daisy King, in her song, "Papa," won recognition. Clarence Coldren, as Hochepot, did good work. Stephen B. French as Muscatel, sang and acted the part cleverly. The chorus did effective work. Leon Herrmann 18-20. Ben Hur 22-27. The Prince of Pilsen 28-Jan. 3.

Gus Hill's farcical comedy, Happy Hooligan, held the stage at the Grand Opera House 14-20. First night S. R. O. was in demand. The farce is a vehicle for a number of vaudeville specialties. The music is catchy, the jokes and situations very funny. The barber shop scene was one of the merriest farcical scenes at the Grand for a long while. The singing by the quartette and a large chorus of pretty girls in elaborate costumes was a taking feature, as was also the march and gun drill by the chorus. Dan Mason was happily cast as Happy Hooligan, his make up was a feature. William Halliday did good work as Jim Conn and the Doctor. Maggie Weston, as Bridget Moriarty, scored well. Paul Quinn and Frank Otto, as Mike and Peter, kept the audience convulsed. Belle Darling was good as Lize Snow. The strong cast gave an entertainment that pleased the large audience present. Busy Izzy 21-27. The Evil Eye will follow.

GEORGE H. COLGRAVE.

NEWARK.

House dark at the Newark 15-20 no doubt helped to increase the business at the other houses, as a marked improvement in attendance was noted.

A very satisfactory performance of The Power of the Cross was given by the Blaney Stock co. 15-20, and the appreciation of the audiences was shown by their enthusiastic applause. Max von Metzel enacted the part of the Reverend David Adams in a manner entirely appropriate to the role. Maud Edna Hall was equally faithful to the requirements of the part of Sue Adams. Charles E. Inslee capably impersonated the villainous James Whitney, while Taylor Holmes' Ben Langley appealed at once to the sympathy of all. Clever character work was done by Van Dyke Brooke as Thirsty Tatters. Tommy Shearer well sustained the part of Hartley Tucker. Harry Hammill's Officer Mulligan was good. Ethel Fuller had, in Madge Gardner, a part that required delicate treatment, but well met its demands. James J. Flanagan made a typical saloon keeper as Herman Shultz. Blanche Seymour did well as Dolly, and little Irene Hobbs was pleasing as Rags. Haidee, Countess of Monte Cristo, 22-27.

The Price of Honor was effectively presented at the Empire 15-20 by a capable co., whose efforts met prompt recognition. Eleanore Browning acted the part of Anna Merville in a charmingly womanly way. Austin Webb played the part of Tom Elliott with spirit. Little Violet Holliday as Gertie Merville and Master Joe Santley as Maxey Long sustained their parts engagingly. The other members of the co. gave competent aid. The scenery was appropriate. Alphonse and Gaston 22-27.

Looping the Loop held the stage 15-20 at the Columbia and won the full approval of the audiences. The Sunday Supplement characters of Tumble Tom, Foxy Grandpa, Gaston, Alphonse, Happy Hooligan, and Mrs. Katzenjammer were represented in the order named by Dave Marion, Danny Simmons, George E. Hoyt, Ben F. Huff, Andy Rice, and [illegible]. They played their parts well and were given [illegible]

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competently by the other members of the co. The Road to Ruin 22-27. C. L. NELSON.

MONTREAL.

Blanche Walsh in The Daughter of Hamilcar opened at the Academy 15 to a good house. Miss Walsh has always been a favorite in Montreal and received a warm welcome, as did also her leading man, Charles Dalton. The play is superbly staged and costumed and the choruses, marches, etc., were well arranged. Harold Welsh, as the boy Hannibal, does some good work, especially in his comedy scenes. N. E. Deighrault, at one time well known in musical circles here, plays Subelda, chief of the Gauls, very acceptably, and takes a prominent part in the musical numbers. A Modern Magdalen 22-26.

The Smart Set gave an exceedingly bright and catchy entertainment at the Francais 15-20. The stage settings are good and the various groupings, dances, marches, choruses, etc., are very effective. The co. is headed by Ernest Hogan, who is already well known in Montreal. Ben Hunn is deserving of mention for his performance of the Sugar Planter. Two Little Waifs 22-27.

The National Francais has an excellent bill this week in that stirring melodrama, Paul Kauvar. Paul Cazeneuve does a fine piece of work in the leading role, Henriette Moret makes an excellent Dianne, J. P. Fillion is a capable Marquis, and Mlle. Audiot a Charming Nannette.

The Nouveautes presents Romeo and Juliet, with Mlle. D'Arbelly and H. Giraud in the leading roles.

The members of the W. E. Phillips Stock co. have arrived in town and are busy rehearsing under Barry O'Neil for their opening at Proctor's 22 in The Butterflies. The first night of this new co. will be looked forward to with interest.

The Coronation Choir gave a successful concert in the Windsor Hall 2-16.

The opera co. that closed a week ago at Sohmer Park gave a series of performances in the Monument National 8-13. The patronage was not very satisfactory.

Frank Goulds, who has been in the employ of J. R. Sparrow for nearly twelve years, has been appointed by Manager W. A. Edwards to represent him at Proctor's. W. A. TREMAYNE.

PORTLAND, ORE.

The dramatic event of the week was the exceptionally fine production of Marie Wainwright's Shall We Forgive Her by the Neill Stock co. at Baker's Theatre. [illegible] Catherine Countiss and William Bernard have large opportunities that are embraced with much skill and judgment [illegible]. Elsie Esmond was bewitching as Nellie, and in company with Howard Russell, as Beagle, gave us a series of pleasing comedy scenes. Charles Wyngate was up to his usual excellent standard in the secondary role of Paul Ellsworth. Robert Morris [illegible]. William E. Lytle and Bennett Southard were particularly happy in their portrayal of the cabman and the physician. [illegible] while the work of Elspeth McNeill in the [illegible] role of Jeanne, equaled that of the principals. We Uns of Tennessee is the bill for this week, with The Charity Ball underlined for the holidays. Manager Baker has engaged William Lamp from the Alcazar Stock co., of San Francisco, to play juvenile parts during the remainder of the season.

[illegible] Rip Van Winkle at the Marquam Grand 10, 11. The supporting co. was even better than the [illegible] of last year. Annette Marshall [illegible] Gretchen, and was ably seconded in good work by Walter Gilligan, as Beckman. The clever work of the children, Little Bessie and Willie Fish, quite won the audience. The attendance at both performances was very good. Primrose and Dockstader's Minstrels 15, 16. Mr. and Mrs. Boyle in Friends 17. Foxy Quiller 19-20.

H. J. Carpenter's A Little Outcast was the week's attraction at Cordray's and proved to be a money maker, if not a highly artistic triumph. The co. is large and capable and worked up the many climaxes to an applause winning point. Those who scored were May Stockton, as "Bob," Robert Taylor, Joseph Trenia, Charles Reed, Charles L. Crane, and Dolly Dupree. James Boys in Missouri 14-17. The Telephone Girl 19-20. JOHN F. LOGAN.

LOUISVILLE.

The Liberty Belles drew good business at Macauley's 15-17 in spite of extremely bad weather. Alice Fisher, in Mrs. Jack, will finish the week. The Strollers will be the Christmas attraction at Macauley's.

The Royal Lilliputians drew very good business at the Avenue 14-20. The people are clever, the costumes new and bright, the music catchy, and the special scenery is noteworthy. The Counterfeiters opens at the Avenue 21 for a week.

The amusement event of the season promises to be the Kubelik engagement at the Auditorium 19, under the management of James B. Camp. The sale of seats has been noticeably large.

The Philharmonic Concert at Liederkranz 17 was a success in point of attendance and in the excellence of the programme rendered.

John Kurkamp and his newly formed Military Band will be an added attraction at Hopkins' 21-27.

The fourth popular concert will be given at Baldwin's Hall 22. The soloists will be Mrs. Jessie Bowman Webb and F. J. Schlicht.

Manager Hanley Hagan is making a distinct success of his season at Hopkins', ably assisted by William Reichman as treasurer and Harry Cook as leader of orchestra.

The piano recital of Raoul Pugno at the Woman's Club 16 was a notable event. It was largely attended.

Cale Young Rice, the rising young dramatist, was quietly married in this city 18 to Alice Hegan Caldwell, the novelist.

The project for the erection of a Coliseum in Louisville, that has been agitated from time to time for more than a year, has taken definite shape and a site has been decided upon and plans accepted. Two hundred thousand dollars will be required, of which more than sixty thousand dollars have already been subscribed. William F. Norton (Daniel Quilp, of the Auditorium), is the latest investor, taking one hundred shares. Mr. Norton, who has been quite ill, is now convalescent. CHARLES D. CLARKE.

PROVIDENCE.

As was expected, the week before Christmas was felt at all the theatres and business was not quite up to the average.

The Rogers Brothers were at the Providence Opera House 15-20 in In Harvard. A Gentleman of France 22-27.

Edwin Mordaunt, Ola Humphrey and a good co. presented The Prisoner of Zenda at the Empire 15-20 to good houses. The play was well done and finely staged. Sporting Town 22-27.

The Imperial's offering 15-20 was The Bandit King, a play of stirring scenes and excitement, and it received a warm welcome. John Farrell made the character of Joe Howard an interesting one and easily led in the honors of the week. Marie Pettes as Ketonah, an Indian Girl, and a competent co. gave good support. The Price of Honor 22-27.

Keith's Theatre patrons were well pleased 15-20 with The Western Girl as given by Annie Oakley and a good co. In the second act Miss Oakley gave an exhibition with her rifle that was very much liked. For Love and Honor 22-27.

Manager Wendelschaefer, of the Imperial, gave to patrons during the week 15-20 a numbered coupon entitling the holder to a chance in the drawing for a diamond ring, gold watch and season ticket to the Imperial. The drawing took place at the theatre evening 20 and the gifts were presented. This is to be an annual affair at the Imperial.

Herbert L. Clarke, leader of Reeves American Band, was tendered a benefit concert at the Providence Opera House evening 14, and a large house heard one of the finest programmes ever rendered by the band. Among the soloists who appeared were Claude Sperry, trombone; Fred Padley, piccolo, and Addie [illegible] Sperry, contralto. HOWARD C. RIPLEY.

MINNEAPOLIS.

The Storks was given its first presentation in this city at the Metropolitan Theatre 11-13 and made a hit. Large houses were the rule. Richard Carle, who made a host of friends here last season, appeared as Bumpus and scored. Gilbert Gregory was a good consul. William Rock, William Wolff, Abbott Adams, Dan J. Martin, May de Sousa, Harriet Standon, Josie Intropidi, and Ethel Johnson also contributed largely to the enjoyment of the performance.

Leon Herrmann returned to the Metropolitan Theatre 14 with an exceptionally entertaining bill. Mr. Herrmann was ably assisted by the Godmanns in freak musical specialties. The levitation trick was, as usual, a strong feature.

The Fatal Wedding was given for a week at the Bijou Opera House, opening 14 to two large houses. Little Cora Quinton scored as the "Little Mother." Severin De Deyn made the most of the role of Howard Wilson. Cora Williams, Sellie Davenport, William A. Darley, and Mrs. Louise Quinton did effective work in their respective roles. Gertrude Haynes' Choir Celestial, with Master Robert Duff as soloist, was a noteworthy feature, as was also the dancing and singing of Baby Kloffs.

Ten Nights in a Bar Room was presented by the Ferris Stock co. at the Lyceum Theatre 14-20, opening to a crowded house. The parts were all well taken. W. D. Corbett, Baby Blessing, Minna Leffingwell, Ben Johnson, W. H. Murdock, and Maizie Cecil did notable work.

English's is dark 15-20.

A Hot Old Time, which opened a three days' engagement at the Park 18, is apparently as great a success as ever, and, although Park patrons think that there is none who can carry the parts of Jerry Mahoney and Mrs. Blaser so well as Johnnie and Emma Ray, Eddie Weston and Miss Henry pleased the audience immensely. F. C. CAMPBELL.

TORONTO.

The Great Ruby was presented at the Grand Opera House 15-20 and proved to be an attractive drama for the patrons of this theatre. The business was good and audiences in general were pleased. Jerome, a Poor Man 22-27.

A Message from Mars was well patronized at the Princess Theatre 15-20, and by his attractive acting in the leading role Mr. Hawtrey made the drama even better than it would ordinarily have been in the hands of another. Others who deserve mention are Fred Thorne, in the part of an old tramp; Hattie Bartlett, playing as the aunt; Frances [illegible], the sweetheart; Arthur Playfair, the policeman; E. W. Tarver, a young Englishman. The Emerald Isle 22-27.

A Convict's Daughter did excellent business at the Toronto Opera House last season, and on its return there 15-20 the same was duplicated. There is not so much blood [illegible] in the play as in the ordinary melodrama, and the break in the monotony of blood and thunder, together with the intense of a plot that could be followed, was something which the patrons of the house enjoyed. Marie Drew, in a fine part role, won the applause of all audiences, and Mildred Hyland also won favor. Searchlights of a Great City 22-27.

Jaroslav Kocian, the Bohemian violinist, assisted by Julie Geyer, pianist, gave a much appreciated concert in Massey Hall 18.

STANLEY McKEOWN BROWN.

JERSEY CITY.

When Reuben Comes to Town opened at the Academy of Music 15-20 to increased business at each performance. The farce is really funny, the music catchy, the principals are clever with good voices and a pretty chorus is handsomely costumed. The scenic effects are good, and the show pleases. Charley Stanley is excellent as Uncle Reuben, and Fred Conger is good as Jack. Mayme Gehrue is clever as Marie, and her singing and dancing are features. Other parts are well played by Almyra Hallam, William Edwards and Kate Ross. George Munroe in The Doings of Mrs. Dooley 22-27.

Daniel Sully in The Parish Priest was a strong card at the Bijou Theatre 15-20, and the neat play pleased good attendance. Many clergymen of different denominations were present during the engagement. The simplicity of the story is the play's chief charm. Mr. Mr. Sully is as charming as ever as Father Whalen. Excellent support is rendered by Robert Rendolph, as Dr. Thomas Cassidy, and Robert Haylock as Dr. Edward Welch. William Robinson, as Michael, is very good. Helen Nelson, as Katherine, is good, and she has a charming brogue. Harold La Costa, as Frank, is clever. Augusta True, as Agnes, and Helen Young, as Nellie, deserve mention. Harry Clay Blaney in Across the Pacific 22-27. All on Account of Eliza 29-Jan. 3. WALTER C. SMITH.

CLEVELAND.

The holiday season is at its zenith, but the theatres are all doing a good business. None of the attractions for Christmas week will be new but The Wizard of Oz at the Euclid Avenue Opera House.

Florodora made its third appearance at the Euclid Avenue Opera House 15-20 and was given by a good co., including W. P. Carleton, Helen Redmond, and R. E. Graham.

At the Lyceum Theatre the Four Cohans held forth in The Governor's Son 15-20. On account of the illness of Josephine Cohan her part was acceptably filled by Elizabeth Woodson. The supporting co. is excellent and, as usual, the S. R. O. sign was out at every performance. Joseph Murphy 22-27.

The King of Detectives was the bill at the Cleveland Theatre 15-20 and pleased large audiences. McFadden's Row of Flats 22-27.

Cincinnati Symphony Orchestra, with Gabrilowitsch as soloist, was heard at Gray's Armory 17 by a large and cultured audience.

The Christmas Minstrels made its appearance at the news stands 17 and was much sought after.

Will N. Drew, manager of the Tiger Lilies and part owner of the Gay Morning Glories, which play at the Star Christmas week, will spend the holidays with his wife and parents. WILLIAM CRASTON.

PITTSBURG.

The Two Orphans was admirably presented at the Grand 8-13 by the stock co. before well filled houses. Arrah Na-Pogue did not please the patrons of the Grand 15-20, which fact was mainly due to the apparent apathy of most of the members of the stock co. The Christmas pantomime Little Red Riding Hood for an indefinite run 22.

Tracy, the Outlaw, was canonized at the Bijou 8-13 by crowded houses. The appellation of this play is really a nom de plume, as it ought to be called A Forced Outlaw, dealing as it does with such a heroic and conscientious character as the author makes Tracy. A Kentucky Feud was another new play to this city at the Bijou 15-20, where it met with a most cordial reception by good sized audiences. A Ragged Hero 22-27.

The Counterfeiters was a new melodrama to this city 8-13 and played to fair attendance at the Empire. Over Niagara Falls was seen for the first time in this city at the Empire 15-20 and proved to be an entertaining play. The co. was good. The Major and the Judge 22-27.

Jerome Sykes in The Billionaire at the Alvin 8-13, followed by E. H. Sothern in If I Were King and Hamlet 15-20, Weedon Grossmith in The Night of the Party 22-27. ALBERT S. L. HEWES.

OMAHA.

At the Boyd A Thoroughbred Tramp 9 played to good business and the co. met with a cordial welcome. Local attraction 10. Gordon-Shay Grand Opera co. 11, 12, filled the dates originally intended for Mrs. Brune, and which were canceled on account of her illness. Faust, Carmen, and Trovatore were given, the latter at the matinee. In spite of severe climatic conditions business was good and the principals made an excellent impression, notably Miss Shay, Helen Noldi, Achille Alberti; the latter in addition to his magnificent voice, is also a finished actor. The co. is to play a return engagement 16, 17. A Stranger in New York, with Jack Campbell in the title-role, drew two good audiences 13. Busy Izzy 14, 15, proved to be an attractive musical comedy, interpreted by an unusually large co. of pretty, bright, and graceful girls and good comedians. The piece was well staged and costumes attractive. Business fair. The Power Behind the Throne 18. Frank Daniels 19, 20. The Convict's Daughter 21. Mary Mannering 23. When We Were Twenty-one 24. Florodora 25-27. JOHN R. RINGWALT.

COLUMBUS.

Robert Edeson, supported by a capable co., appeared at the Southern 10, 11, to good business. The Liberty Belles was the offering 12. King Dodo did well 13. The Chaperons, under the auspices of the local Elks, did heavy business during the entire week of 15-20, and the excellence of the attraction merited the liberal patronage. The musical comedy has undergone numerous changes for the better since it was last played here and scored the biggest kind of a hit.

The Great Lafayette drew moderate business at the High Street 15-17, and it is to be regretted that the greater portion of his work was over the heads of his audiences.

The Counterfeiters met with but ordinary success at the Grand 15-17.

The local Elks held open house at their Home 16, the guests of honor being the members of the Chaperons co., the Great Lafayette, and James J. Corbett. W. W. PROSSER.

SEATTLE.

The Clara Mathes co. played a week of repertoire at the Seattle to fair business 7-13. The plays given were Among the Philippines, Nell Gwynne, In the Reign of the Emperor, and A Royal Spy. Clara Mathes, Emma Mathes, and Bert Van Cleve were the most popular of a fairly good co. Nothing is announced at this house for 14-20. Florence Roberts will open a two weeks' engagement 21.

The James Boys in Missouri drew a large audience to the Third Avenue for the opening 7, and good business was done throughout the week. The co. was for the most part acceptable, and several scenes, especially the one where the express train was held up, were very striking. The Irish Pawnbrokers 14-20. The Telephone Girl 21-24. Sandy Bottom 25-27.

Coming attractions at the Grand Opera House are: Richard Carvel 14, 15. Fiddle Dee Dee 16-24. Primrose and Dockstader's Minstrels 25-27.

RODNEY D. WHITE.

INDIANAPOLIS.

The run of Ben Hur at English's has broken all records in the history of Indianapolis. English's will be dark 14-20.

A Fatal Wedding at the Park 1-3 to good houses.

The annual memorial services of the Elks of Indianapolis were held 7 at the English Opera House.

Robert Mantell, who is a popular favorite with Indianapolis audiences, made his second appearance in this city 8 at popular prices, when he presented his new play, The Dagger and the Cross, at the Park Theatre. Houses were packed to the doors.

GEORGE S. APPLEGATE.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Wormwood 8, 9; good business; excellent performance. Alice in Wonderland 12, 13. National Stock co. 15-20.—MONTGOMERY THEATRE (Hirscher Brothers, managers): The Gay Lord Quex 5; small business; good performance. Nathan Hale 8 pleased good audience. The Climbers 12. A Jolly American Tramp 18. Rose Coghlan 20.

BIRMINGHAM.—THE BIJOU (Charlie L. Brown, manager): Vaudeville bill 1-6 with the following artists: Bennett and Early, Lutz Brothers, Captain Webb and his performing sea lions, Klein and Clifton, the Three Livingstons, and Eugene Ellsworth and Madge Burt; large audiences. Bijou Musical Comedy co. 8-13 in Lost, Strayed or Stolen; large houses.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Frost, managers): Who, What, When Minstrels 2; good business; audience disappointed. The Man from Mexico 4; poor business; performance good. Wormwood 8; fair business; audience pleased. The Gay Lord Quex 10. McDonald Stock co. 15-20.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): The Man from Mexico 3; fair audience well pleased. Sylvia Lynden's co. in The Gay Lord Quex 6 to small but very appreciative house. Amelia Bingham in The Climbers 10.

SELMA.—ACADEMY OF MUSIC (Long and Rees, managers): Nathan Hale 2; strong co.; excellent business. The Man from Mexico 6 pleased small house. The Gay Lord Quex 9; good performance; poor house. A Jolly American Tramp 13. Payton Sisters 15-20.

MOBILE.—THEATRE (J. Tannenbaum, manager): Nathan Hale 4 pleased fair audiences. Payton Sisters Stock co. 8-13. The Climbers 13. David Harum 15. Spooner Stock co. 22-24. King Dodo 29.

UNION SPRINGS.—ELBY OPERA HOUSE (Henry J. Rosenthal, manager): A Merry Chase 23. James Boys Jan. 1. Mr. Plaster of Paris 6. The Star Boarder 14.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, manager): Brennan-Sale co. 2; small but appreciative audience. Wormwood 4; capacity; fine performance.

SHEFFIELD.—MEYERS OPERA HOUSE (A. L. Chitty, lessee): Peck's Bad Boy Nov. 27; good business; satisfactory co. The Star Boarder Jan. 1.

ARIZONA.

PHOENIX.—DORIS THEATRE (Stechan, manager): Oberle Stock co. 8-12 in Woman Against Woman, A Woman's Honor, I'm a Liar, and Hazel Kirke. Brown's in Town 10. Krause-Taylor co. 15, 16, in A True Kentuckian, and Monte Cristo. The Belle of New York 17. Finnigan's Ball 25. Murray and Mack 30. Pavil Gilmore 19.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): A Wise Member 1; fair business. Gorton's Minstrels 3, 4; good business; performances good. Night of Opera 8; packed house pleased. Brown's in Town 9. The Tyranny of Tears 16. The Belle of New York 18. The Hottest Coon in Dixie 20. June's Band Concert 22. Finnigan's Ball 28.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. T. Taylor, manager): Barlow Brothers' Minstrels 1; fair performance and business. Gran Opera co. 4-6 in The Wizard of the Nile, El Capitan, and The Beggar Student; good business and performances. Janice Meredith 8. The Black Vipers 9. The Village Postmaster 11. Lord Strathmore 12. Adelaide Thurston 13. Kate Claxton 15. Quinlan and Wall's Minstrels 16. Lewis Morrison 17. Rose Melville 18. Sam T. Jack's Burlesquers 19. A Wise Woman 20. The Liberty Belles 22. A Poor Relation 25. The Star Boarder 26. Mahara's Minstrels 27. East Lynne 30. The Gay Lord Quex 31. West's Minstrels Jan. 1. Nevada 3. Alice of Old Vincennes 10.

PINE BLUFF.—NEW ELKS' THEATRE (Charles Sneyard, manager): Adelaide Thurston 12. Lord Strathmore 13. Herald Square Stock co. 13 canceled. Quinlan and Wall's Minstrels 17. Sam Jack's Burlesquers 18. The Star Boarder 20. Hubert Labadie's Faust 22. A Wise Woman 23. The Cowboy and the Lady 24. A Hoosier Girl 25. A Poor Relation 26. Brennan-Sale co. 27 canceled.—OPERA HOUSE (M. Holland, manager): Dark.

FORT SMITH.—GRAND OPERA HOUSE (W. I. Hallenquist, manager): Weary Willie Walker; fair performance to good house. Casey's Troubles 6; poor performance and business. Janice Meredith 9. King Dodo 10. Lord Strathmore 11 canceled. Adelaide Thurston 15. Sam T. Jack's Burlesque co. 17. Sis Hopkins 19. The Liberty Belles 23. Mahara's Minstrels 25.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Who-What-When Minstrels 10. Camille 11. Quinlan and Wall's Minstrels 18. The Liberty Belles 20. A Poor Relation 27. Irish Aristocrats 31. Milton Comedians Jan. 2, 3. Nevada 6. Mrs. Le Moyne 14. William West's Minstrels 17. Rose Coghlan 27. When We Were Twenty-one 31.

PRESCOTT.—GREESON OPERA HOUSE (Gordon and Paul, managers): Courtney Morgan in Camille 5 pleased. Davy Crockett 13. Who, What, When Minstrels 18. Labadie's Faust 19. The Star Boarder 22. A Hoosier Girl 31.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): At Valley Forge 4 canceled. Barlow's Minstrels 10. Kate Claxton 13. Lewis Morrison 16. The Hoosier Girl 20. Berman Stock co. 22.

JONESBORO.—MALONE THEATRE (C. C. Conger, manager): Barlow's Minstrels 11. Kate Claxton 12. The Star Boarder 17. Camille 18. Davey Crockett 29.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Haverly's Minstrels Nov. 30-2; good entertainment to large houses. Robert Downing and a capable co. gave excellent productions of The Gladiator and A Voice from the Wilderness 4-6; patronage good. Shore Acres 8-10. The Belle of New York 11-13. The Bostonians 16-20. Thomas Jefferson 22-24. Captain Jinks 25-27. The Tyranny of Tears 28-30.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, lessee): The Wrong Mr. Wright Nov. 30-6; good houses pleased. Finnigan's Ball 7-13. Yon Yonson 14-20. James Neill co. 21-27.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Finnigan's Ball Nov. 29, 30 to fair houses. Florodora 4; good performance to crowded house. Yon Yonson 7. The Bostonians 8, 9. U. T. C. 11, 12. Haverly's Minstrels 14. The Peril of Pekin 18. The Wrong Mr. Wright 21. Captain Jinks 27. Haverly's Minstrels (return) 28. Adolph and Rudolph 29. Shore Acres 27, 28. Hottest Coon in Dixie 30.—GARDEN THEATRE (Webster-Ross, managers): Angel of the Alley 1-7 to good houses. Pulse of New York 8-14. East Lynne 15-21. The Black Crook 27, 28. The Corner Grocery 29-Jan. 3.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Tivoli Opera co. 1-3; excellent performances to large and enthusiastic audiences. The Belle of New York 7, 8. The Bostonians in Maid Marian 10-13. Stetson's U. T. C. 14. Shore Acres 20, 21. The Wrong Mr. Wright 22, 23.—DEWEY THEATRE (Stevens and Chapman, lessees): Stevens Stock co. presented The Black Flag 1-6; business good; production very satisfactory. The Defaulter 15-21. The Conquerors 22-28.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Finnegan's Ball 1; small house; performance did not please. Florodora 5. Yon Yonson 9. The Belle of New York 10. Rudolph and Adolph 12. Stetson's U. T. C. 15. The Wrong Mr. Wright 19. Captain Jinks 23. Hunting for Hawkins 25. Shore Acres 29. The Hottest Coon in Dixie Jan. 1.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kleinger, manager): A Voice from the Wilderness 1; fair house; fine performance. The Silver Dagger 2; poor house. The Wrong Mr. Wright 10. The Belle of New York 15. Shore Acres 16.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, manager): Robert Downing Nov. 27, 29 in A Voice from the Wilderness and The Gladiator pleased good houses. Florodora 1. Haverly's Minstrels 3. The Silver Dagger 5.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, managers): Tivoli Opera co. Nov. 24-30 in The Idol's Eye and The Toy Maker to large business; performance excellent.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Shore Acres 5, 6, to immense business. Yon Yonson 9.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Beatty Brothers' Kinetoscope 1 to good business. Caught in the Web 2 to fair business. Captain Jinks 4; large and appreciative audience. Pennsylvania 8. Primrose and Dockstader's Minstrels 11. Eugene Cowles Concert co. 17. A Stranger in New York 21.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, manager): A Poor Relation 1; good performance to poor house. The Princess Chic 3 pleased crowded house. The Comedy of Errors 7 canceled. Eugene Cowles Concert co. 13. David Warfield in The Auctioneer 14. Murray and Mack 21. Pennsylvania 28.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Princess Chic 1; large audience. Captain Jinks of the Horse Marines 2 pleased good business. A Poor Relation 3; crowded house. Down by the Sea 4; fair business. My Partner 6; large attendance. Primrose and Dockstader's Minstrels 8. Stuart Robson 9. Florodora 11.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Elizabeth Kennedy 2. A Poor Relation 3. The Princess Chic 5. Stuart Robson 6. Edwin Holt afforded Robson excellent support. Primrose and Dockstader 9. Florodora 12. David Warfield 16. A Runaway Match 20. Murray and Mack 22. A Stranger in New York 29.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, manager): Primrose and Dockstader's Minstrels opened season 10 to good business. Florodora 11. Eugene Cowles 18.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): The Princess Chic 6; large business; fine co. Eugene Cowles 10. Moving Pictures 11, 12. Down by the Sea 16. Friends 27. Foxy Quiller 29.

LA JUNTA.—THEATRE (W. S. Talbot, manager): A Poor Relation 6. Hottest Coon in Dixie 8. Harry Ward's Minstrels 12. Brown's in Town 20.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Julia Marlowe again packed the theatre 5, and The Cavalier was much improved. The first act had been cut and the fourth and weakest strengthened. Quincy Adams Sawyer exploited that capable actor, Charles Dickson, to small matinee and small evening gatherings 6. First Symphony Concert to large and fashionable gathering 11. Sousa's Band 13. The Wilderness 25.—NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): Lovers' Lane to S. R. O. 4-6; excellent co. and production. A Fight for Millions did topheavy business 8-10; some pleasing settings and scenic effects. The Prisoner of Zenda turned 'em away 11-13. Edwin Mordant is a manly hero and Olga Humphrey a beautiful Flavia; support strong. Zig Zag Alley 15-17. Winchester 18-20.—POY AUDITORIUM: Concert by Harmonic Quartette of Hartford to crowded house 10.—POLA STAR HALL: Amateur Minstrels by Phi Delta Society 11.

JANE MARLIN.

BRIDGEPORT.—COLONIAL THEATRE (Edward C. Smith, manager): Florodora 4 to very large house. The Prisoner of Zenda 5, 6; good co.; excellent business. Zig Zag Alley 8-10 combined acrobatics, dancing and lively comedy. Herbert Kelcey and Effie Shannon in Sherlock Holmes 11. George B. Monroe in The Doings of Mrs. Dooley 12, 13. Corse Payton Comedy co. 15-20. The New York Girl 22. Joe Welch in The Peddler 23-24. Beyond Pardon 25-27. York State Folks Jan. 1-3.—ITEMS: Doorkeeper Charles L. White, of the Colonial Theatre, died suddenly of uraemic poisoning 9. He had been with Manager Smith eight years.—Herbert C. Parsons, of Hartford, formerly manager of the Park City Theatre here, was in town visiting local Managers Smith and Poli.

W. P. HOPKINS.

HARTFORD.—PARSON'S THEATRE (H. C. Parsons, manager): York State Folks 5, 6; fair houses pleased. Lovers' Lane 8-10; pleased. Mildred and Rouclere 15-17. Hanlon's Superba 19, 20. Corse Payton 29-Jan. 3. E. S. Willard 12-17.—NEW HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Parish Priest 6; large audiences pleased. Trans-Atlantic Burlesquers 8-10; good business. Zig-Zag Alley 11-13. Bohemian Burlesquers 15-17. A Devil's Daughter 18. Dangers of Paris 19. Lost in New York 20. Trocadero Burlesquers 22-24. Williams and Walker 25. Limited Mail 26, 27.

A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Mascagni Opera co. 6 charmed well filled house. Herbert Kelcey and Effie Shannon in Sherlock Holmes 9; large audience. Mr. Kelcey in the title-role was admirable, and Miss Shannon as Alice Faulkner, although having little to do, was very charming. Supporting co. was excellent. Vogel's Minstrels 11. Winchester 17. The Defender 18. Cook-Church co. 22-27. EDWARD H. TIBBITTS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Defender 6; fair patronage; universal satisfaction. Jere McAuliffe Stock co. 8-13 opened in A Young Wife to S. R. O.; competent co. Other plays: Shamus O'Brien, Between Love and Duty, Myles Aroon, Pitfalls of New York, and The Denites. Vogel's Minstrels 15. Superba 17. The Volunteer Organist 22. All on Account of Eliza 25.—OPERA HOUSE (W. W. Hanna, manager): The Girl in Blue, Burlesquers 9, 10; good business. Miss New York, Jr., 15.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Blind Girl 6; light attendance pleased. Dot Karroll co. 8-10; fair attendance. Plays: A Night in Chinatown, The Inside Track, Cinderella, and Nan, the Mascot. When Reuben Comes to Town 11. Vogel's Minstrels 13. Ozenham's Moving Pictures 17. Tracy's Convict 18. Millerd and Reclaire Vaudeville co. 20. Uncle Josh Spruceby 23. The Power of the Cross 27. The Limited Mail 29.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Sherlock Holmes pleased large audience 8. Mascagni 6 pleased capacity. Phelan Stock co. 8-15 to good audiences. The Defender 25.—NEW LONDON OPERA HOUSE (James Nellan, manager): The Girl in Blue 5 entertained good audience.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Herbert Kelcey and Effie Shannon 10; excellent support; large audience. When Reuben Comes to Town 13. Superba 18. The Limited Mail 25. For Fair Virginia 26. Frankie Carpenter co. 29-Feb. 3.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Reuben in New York 4; fair audience. Stetson's U. T. C. 5, 6; large business. Hanlon's Superba 10 pleased large audience. A Fight for Millions 11-13. The Limited Mail 15-17. Papa's Baby 18-20. The Defender 23. Lovers' Lane 25.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): A Trip to the Jungles 5 pleased light house. Stetson's U. T. C. 8; fair business. Two Married Men 1. The Limited Mail 13.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Quincy Adams Sawyer 5; excellent performance to capacity. Tracy, the Escaped Convict 11. The Brownies (local) 11, 12.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, manager): Quincy Adams Sawyer 4 enthusiastically received by crowded house. U. T. C. 10; good co. and business. Vogel's Minstrels 16.

BRISTOL.—OPERA HOUSE (Michael Brothers, managers): The Girl in Blue 11. Mildred and Rouclere 19. Treasure Island 31.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Sons of Ham 12. Bennett-Moulton co. 22-27.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Game of Life 4; fair house. The Span of Life 5; small audience. The Parish Priest 6; fair attendance. Philadelphia Orchestra 9 to appreciative audience. The Sons of Ham 10; large house. The Volunteer Organist 12. Florodora 13. Denman Thompson 15. John Drew 16. Eight Bells 17. The Flaming Arrow 22. The Wilderness 23. Thomas E. Shea 25-Jan. 3.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Payton Sisters co. 1-6 to fair business; poor co. Nathan Hale 5 to large house. Hillyer's Wonders 8, 9. The White Slave 15.

JACKSONVILLE.—BURBRIDGE THEATRE (J. D. Burbridge, manager): The White Slave 13. When We Were Twenty-one 17. A Jolly American Tramp 20.

GEORGIA.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, managers): The Man from Mexico Nov. 29; fair and pleased audience. A Husband on Salary 2 pleased fair house. Mabel Paige co. 4-6; S. R. O. pleased. H. B. Curtis 12 failed to appear. A Jolly American Tramp 17. Two Merry Tramps 20. Among Those Present 29. A Merry Chase Jan. 7.

COLUMBUS.—SPRINGER OPERA HOUSE (C. F. Springer, manager): The Gay Lord Quex 4; large audience; fine performance. Howard Kyle 8; fair audience; excellent performance. Peck's Bad Boy 12. A Jolly American Tramp 15. William H. Crane 16. When We Were Twenty-one 24. Cutter-Rogers co. 25. Mrs. Le Moyne 31. King Dodo Jan. 1.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): Mabel Paige 8-13. Plays: A Mountain Waif, The Country Girl, A Girl from the West, Carmen and The Outpost. Howard Kyle 9. Siemans-Sheridan Concert co. 15. W. H. Crane 17. Veterans' Minstrels (local) 19. When We Were Twenty-one 23. The Village Postmaster Jan. 9. Stuart Robson 17.

AMERICUS.—GLOVER'S OPERA HOUSE (Janes and Dudley, managers): Mabel Paige 1-3 to large and pleased audiences. Plays: A Mountain Waif, Bonanza's Claim, A Country Girl, and The Outpost. A Husband on Salary 6; light and disappointed audience. A Jolly American Tramp 17.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Bonnair Price co. 1-3; good performance and business. Plays: In a Woman's Power, Maud Muller, and North Carolina Folks. Peck's Bad Boy 9.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): Denman Thompson 8. Rose Coghlan 9. When We Were Twenty-one 22. Mr.

Bluff of New York 26.—WALKER HALL (Augusta Lyceum Association): Dark.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Wall, managers): When We Were Twenty-one 16. A Jolly American Tramp 18. Mabel Paige co. 22-24. Mrs. Le Moyne 27. Two Merry Tramps 29.

GRIFFIN.—OLYMPIC THEATRE (S. B. Walcott, manager): Peck's Bad Boy 11. Holman Comedy co. 15-17. When We Were Twenty-one 29. Mrs. Le Moyne Jan. 2.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Brennan-Sale co. 9 canceled. Dark.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Dark 8-9. Rose Coghlan 10. Marguerita Sylva 12, 13. Mrs. Le Moyne 19, 20.

BAINBRIDGE.—OPERA HOUSE (F. A. Prevatt, manager): Brennan-Sale co. Nov. 29; fair business. Thelma 8; good performance; small audience.

ATHENS.—NEW OPERA HOUSE (H. J. Lowe, manager): Nathan Hale 15.

FORT GAINES.—COLEMAN HALL (Coleman Brothers, managers): Dark.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hannford, manager): Hunting for Hawkins 3; fair business. Hello, Bill 5; fair business. Schubert Symphony Concert co. 9. E. J. Carpenter's A Little Outcast 15. Foxy Quiller 23.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): The Royals in Friends Nov. 29; very good performance to small house. At Sandy Bottom 4; small house; good co. Richard Carvel 9. The Princess Chic 16. Jeffries-Fitzsimmons Combination 17.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Hunting for Hawkins 2; good house and satisfaction. A Warm Baby 15. E. J. Carpenter's Little Outcast 17. Friends 20. Foxie Quiller 22. Gordon-Shay Opera co. 26.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): A Warm Baby 18.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Kennedy Stock co. 1-5 in Check, The Midnight Express, Two Jolly Tramps, Woman Against Woman, and A White Slave to good business. A Little Outcast 6; fair business pleased. The Road to Ruin 7; packed house satisfied. The Burgomaster 10. The Prisoner of Zenda 11. Old Innocence 12. Human Hearts 14. Side Tracked 17. East Lynne 18. Midnight in Chinatown 20. A Bunch of Keys 21. Next Door 25. Williams and Walker 27. The Burglar and the Waif 29. Romeo and Juliet 30. A Thoroughbred Tramp Jan. 1. Are You a Mason 2. Florodora 4. Lillian Mortimer Stock co. 5-11. A Poor Relation 12. Barlow Brothers' Minstrels 13. A Foxy Boy 15. The Darkest Hour 17. The Sign of the Cross 18. Mickey Finn 19. Stetson's U. T. C. 20. Nathan Hale 22. The Power Behind the Throne 24. A Millionaire Tramp 25. Thomas Jefferson 26. Foxy Quiller 28. Rose Coghlan 30. 'Way Down East 31.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Black Patti Troubadours Nov. 27; large and pleased audiences. Murray and Mack 1; large audience; good performance. Grace Cameron Opera co. in A Normandy Wedding 3; large audience; fine performance. A Bunch of Keys 8; large house; satisfactory performance. Gypsy Jack 12. Decker and Veronee co. opened 15 in The Little Minister. Other plays: The Curse of Paris, In the Castle of the King, A Gambler's Sweetheart, The Princess of Patches, Cinderella and In the Shadow of the Gallows. Williams and Walker 24. The Heart of Maryland 26. Are You a Mason 29. 'Way Down East 31. The Liberty Belles Jan. 1. A Pair of Jolly Husbands 2. Grace Hayward co. 5-10.

BELVIDERE.—DERTHICK'S OPERA HOUSE (O. C. Jackson, manager): McFadden's Row of Flats 2; good performance and house. The Peddler's Claim 6; fair performance and house. A Millionaire Tramp 8 failed to appear. Romeo and Juliet 10. On the Suwanee River 12. A Midnight in Chinatown 16. Jasper's Birthday 18. Romance of Elmdale Farm 2?. East Lynne 26. The School for Scandal 30. The Strollers Jan. 1. Barbara Frietchie 3. The Prisoner of Zenda 6. A Jolly Man's Troubles 7. Mr. Jolly of Joliet 9.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): A Night on Broadway 2 delighted good audience. Whose Baby Are You 3; fair attendance. Ezra Kendall 4 pleased large house. Zam 5; fair business. A Stranger in New York 6; fair audience. W. O. Edmunds' co. presented Midnight in Chinatown 8 to small house. In Old Kentucky 9. The Crisis 10. Frank Daniels 12. East Lynne 15. Human Hearts 17. Side Tracked 20. Grace Haywood co. 22-27.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): A Stranger in New York 3 pleased fair house. The Hoosier Girl 6 entertained good house. Old Innocence 9. Gypsy Jack 10. In Old Kentucky 11. The Road to Ruin 13. The Bonnie Brier Bush 15. The Penitent 17. The Storks 20. The Heart of Maryland 22. The Fatal Wedding 25. Williams and Walker 26. Are You a Mason 27. Grace Hayward co. 29-Jan. 3.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Old Si Plunkard 3 pleased topheavy house. A Millionaire Tramp 5 to fair business. Davidson Stock co. 8-13 in The Great Diamond Robbery, The Strange Adventures of Miss Brown, Jim, the Penman, Humbug, Under Two Flags, Fanchon, the Cricket, and Possum Ridge; pleased large audiences. The Fatal Wedding 29. Happy Hooligan 31. William Owen 1.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): The Night Before Christmas 3; good house; scored. An American Gentleman 8; fair house pleased. A Warm Match 13. Grace Hayward co. 15-20. Indiana Folks 24. The Lighthouse Robbery 25. A King of Tramps 26. Alice of Old Vincennes 29. Sporting Life Jan. 1. Midnight in New York 5. Foxy Grandpa 6. A Hoosier Daisy 7. Barbara Frietchie 14. Mickey Finn 15.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Walkan, Jr., manager): The Dagger and the Cross Nov. 26; small business pleased. The Village Postmaster 27; good house; fair performance. Old Si Plunkard 29 pleased large house. Human Hearts 1; fair co. and business. Busy Izzy 2; small but enthusiastic audience. The Liberty Belles 4 disappointed good house. Old Innocence 8. Gypsy Jack 9. The Road to Ruin 11.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Deemster 6; good house. Midnight in Chinatown 10. A Bunch of Keys 12. Indiana Folks 13. Isabel Irving 15. The Man from Sweden 18. California 19. Ten Nights in a Bar Room 20. The Heart of Maryland 25. The Fatal Wedding 27. Ole Olson 29. 'Way Down East 30. Happy Hooligan Jan. 1. The Liberty Belles 2. Are You a Mason 3.

PANA.—NEW GRAND (J. C. Gallier, manager): The Night Before Christmas 1; fair house pleased. Her Marriage Vow 4; small house; co. good. A Little Outcast 5; topheavy house pleased. The Road to Ruin 8. Behind Prison Bars 10 canceled. Side Tracked 13. East Lynne 17. A Millionaire Tramp 20. Nebraska Indians 23. An American Gentleman 26. National Stock co. 29-31. Elmdale Farm Jan. 1.

CAIRO.—THEATRE (Bennett and Williamson, managers): The Pride of Jennico 6 canceled. Lillian Mortimer co. 8-13 opened to good business and pleased. The Pay Train 15 failed to appear. Grau Opera co. in El Capitan 16. Spedden and Paige co. 18-20. Indiana Folks 25. Quinlan and Wall's Minstrels 27. Colorado 30. Romeo and Juliet Jan. 1. A Poor Relation 3. Alice of Old Vincennes 6.

ROCK ISLAND.—ILLINOIS THEATRE (Archie M. Cox, manager): Isabel Irving 5. The Evil Eye 7. In Old Kentucky 8. Percy Haswell 9. Ten Nights in a Bar Room 10. Ezra Kendall 11. A Bunch of Keys 14. Jordan Dramatic co. 15-17. A Hoosier Daisy 20. Over the Fence 21. Mascagni Opera co. 23. Lord Strathmore 26. 'Way Down East 27. U. T. C. 28. The Burglar and the Waif 31.

JOLIET.—THEATRE (William H. Hulshizer, manager): Old Si Plunkard 2; capacity well pleased. On the Quiet 3; large business; performance good. McFadden's Row of Flats 6; S. R. O.; performance well received. The Peddler's Claim 8; fair house and performance. Ezra Kendall 9. Devil's Island 10. Williams and Walker 13. Murray Comedy co. 14-22.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Ten Nights in a Bar Room 3; good satisfaction to large business. On the Suwanee River 9. McCarthy's Mishaps 25. Stetson's U. T. C. 26. The Penitent 31. Richard and Pringle's Minstrels Jan. 5. Herrmann, the Great 7. The Prisoner of Zenda 13. Davidson Stock co. 18-23.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field, manager): Porter J. White in Faust 3; large audience; excellent co. Lyons Stock co. 4-6 in Wicked London, Hearts of Gold, and A Girl from Dixie; co. and business good. J. A. Simons in Rip Van Winkle 12. Side Tracked 18. Simvelle's Romeo and Juliet 22. Totten's Comedians 25.

KEWANEE.—McCLURE'S OPERA HOUSE (C. E. Rowley, manager): On the Quiet 4; good satisfaction; large audience. Rip Van Winkle 9. A Bunch of Keys 11. A Millionaire Tramp 13. The Man from Sweden 19. Side Tracked 23. East Lynne 24. A Hoosier Daisy 25. Ole Olson 30. California Jan. 5. Janice Meredith 6. U. T. C. 7.

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): Porter J. White's Faust Nov. 30; S. R. O.; good co. Devil's Island 7; good co.; business fair. Nellie Peck Saunders 10. Romeo and Juliet 14. California 18. A Hoosier Daisy 21. Sporting Life 28. Ben Hendricks 31. Are You a Mason Jan. 4.

AURORA.—OPERA HOUSE (J. H. Plain, manager): McFadden's Row of Flats 5; pleased large audience. Si Plunkard 6; good business and satisfaction. Ezra Kendall 8 amused large house. On the Suwanee River 11. California 13. West's Minstrels 16. The Man from Sweden 19. Davidson's Stock co. 22-27. Happy Hooligan 30. William Owen 2.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Si Plunkard 4; fair house and co. On the Suwanee River 8; co. excellent; good house. Romeo and Juliet 11. Waifs of New York 15. The Minister's Daughters 17 canceled. Ole Olson 22. Elmdale Farm 24. Jordan Dramatic co. 25-27. The Penitent Jan. 2. Beckman's Comedy co. 12-17.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, manager): Old Jed Prouty 1; business poor; performance good. An American Gentleman 4 pleased fair business. Rip Van Winkle 8. A Bunch of Keys 10. A Millionaire Tramp 11. David Harum 17. Ezra Kendall 19. Murray Comedy co. 22-27.

ARCOLA.—THEATRE (Buckle Croycroft Co., managers): Madame Elsie De Tourney co. 2, 4, presenting Mary Queen of Scott and Romeo and Juliet. Her Marriage Vow 10. Midnight Express 12. Dempsey's Comedians 20-22. Are You a Mason 26. An American Gentleman 30. An American Hustler Jan. 2.

KANKAKEE.—ARCADE OPERA HOUSE (Joseph G. Chandler, manager): Devil's Island 8; good business. A Peddler's Claim 10. The Lighthouse Robbery 13. California 15. The Tide of Life 17. The Penetent 19. Robert B. Mantell 22. Romeo and Juliet 25. Human Hearts 27.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, manager): Burt's East Lynne 9. Behind Prison Bars 18 failed to appear. Barlow's Minstrels 25. Romeo and Juliet 30. The Counterfeiters Jan. 1. The Black Vipers 5. Sporting Life 9. The Darkest Hour 16.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, manager): Old Si Plunkard 8. The Prince of Pilsen 9. Ezra Kendall 10. The Devil's Island 11. The Evil Eye 13. A Devil's Auction 17. U. T. C. 25. Isabel Irving 26. McCarthy's Mishaps 27.

TAYLORVILLE.—VANDEVEER'S OPERA HOUSE (M. J. Hogan, manager): Davidson Stock co. Nov. 13-15. David Garuth 22. Ward's Minstrels 24. The Light House Robbery 8. A Millionaire Tramp 17. A Bunch of Keys 23. An American Gentleman 27.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, manager): An American Gentleman 3. Midnight in Chinatown 9. The Crisis 11. A Bunch of Keys 15. The Man from Sweden 16. Ten Nights in a Bar Room 18. Jordan Dramatic co. 22-24.

OLNEY.—HYATT'S OPERA HOUSE (A. Harris, manager): A Little Outcast 4. Side Tracked 12. The Denver Express 16. Are You a Mason 20. Light House Robbery 31. Sporting Life 3. The Darkest Hour 9.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): An American Gentleman 5 to small house. Tim Murphy 6; good audience pleased. Faust 11. In Old Kentucky 12. East Lynne 13.

CHATSWORTH.—GRAND OPERA HOUSE (Corbett and Baldwin, managers): Wages of Sin 4 (local); good performance. A Millionaire Tramp 29.—HARBEKE'S OPERA HOUSE (F. J. Harbeke, manager): Mary Gilbert Concert co. 12, 13.

MATTOON.—THEATRE (Charles Hogue, manager): The Night Before Christmas 2 pleased small house. Rip Van Winkle 4 pleased fair business. The Burgomaster 9. Her Marriage Vow 11. East Lynne 12. The Midnight Express 13.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager): 'Way Down East 6, 7. The Peddler's Claim 9. M'liss 14. The Village Parson 21. The Man from Sweden 25. Happy Hooligan 28.

MARION.—ELKS' OPERA HOUSE (Charles Hay, manager): A Hoosier Girl 3; good business pleased. The Lighthouse Robbery 4; fair business; good co. East Lynne 8; fair co. and house. The Denver Express 12. Raymond, hypnotist, 22-24.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, manager): Gypsy Jack 8. Romeo and Juliet 15. The Man from Sweden 20. An American Gentleman 25. Sporting Life 29.

METROPOLIS CITY.—MUSIC HALL (Whyers and Quante, managers): The Denver Express 10. Gentry Stock co. 15-20 canceled. Muldoon from Paris 25. Romeo and Juliet Jan. 2.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, manager): A Light House Robbery 5. Her Marriage Vow 8. Rebecca Warren 11. Gentry Stock co. 15-20. Colorado 29.

CLINTON.—RENNICK OPERA HOUSE (H. L. Nicholl, manager): Human Hearts 3; full house pleased. The Lighthouse Robbery 8 failed to appear. The Road to Ruin 10. A Millionaire Tramp 18.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): On the Suwanee River 7; good business. A Millionaire Tramp 10. California 12. The Man from Sweden 14.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Simvelle's Romeo and Juliet 8. On the Suwanee River 13. William Owen in School for Scandal 29.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Isabel Irving 2. A Millionaire Tramp 3. Old Jed Prouty 4. California 9. The Evil Eye 12. Ezra Kendall 15. A Devil's Auction 16.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, manager): Porter J. White's Faust 6. Sherman Comedy Co. 15.

MORRISON.—AUDITORIUM (Lewis and Skelley, managers): Si Plunkard 10. Romeo and Juliet 12. Katie Emmett 30.

BETHANY.—VADAKIN OPERA HOUSE (J. B. Vaughn, manager): Rip Van Winkle 2; small house; good co. Dark 8-13.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Side Tracked 16. Lovett's Boston Stars 18.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, manager): The Light House Robbery 11; good performance and house. California 17.

MARSHALL.—PYTHIAN THEATRE (Rector and Baird, managers): Gamble's Medicine co. 10. Sherman Comedy co. 22-27.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Jordan Dramatic co. 8-10.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, manager): The Heart of Maryland 3; fair audience; excellent co. The Wizard of Oz 4; large audience; pleased. Al. G. Field's Minstrels 5. On the Quiet, The Liberty Belles, and The Girl and the Judge booked for 8, 9, 10, canceled. The Show Girl 11. Alice Fisher 12 canceled. Are You a Mason 16. Beside the Bonnie Brier Bush 25. Foxy Grandpa 26. Porter J. White 29. Grau Opera co. 31. The Crisis Jan. 1.—THE GRAND (E. L. Kinneman, manager): Pete Baker 6; good houses; well received. Ben Hendrick 12, 13. Her Marriage Vow 18. An American Hustler 19. The Fatal Wedding 20. A Warm Match 22-24. Oriental Burlesquers 25. The Span of Life 30. Mickey Flynn Jan. 1.—SOLDIERS' HOME THEATRE (E. L. Kinneman, manager): Ben Hendrick 11. An American Hustler 18. Brown's in Town 12. A Ragged Hero 18.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., manager): The Pride of Jennico 3; good co.; fair house. The Night Before Christmas 5 pleased light house. The Liberty Belles 6; good co. and house. Grace Haywood co. 8, 9, in Graustark pleased S. R. O., and in The Charity Ball, pleased good house. Grace Haywood co. 10-13. Alice Fisher 15, 16. The Village Parson 17. The Prisoner of Zenda 18. Are You a Mason 19. The Light House Robbery 20. The Fatal Wedding 22. King of Tramps 23, 24. Human Hearts 25. West's Minstrels 26. A Warm Match 27. Mascagni 28. Otis Skinner in Lazarre 29. Gertrude Coghlan 30. The Denver Express 31. Foxy Grandpa Jan. 1. Sporting Life 2. Man to Man 3.

RICHMOND.—GENNETT THEATRE (Murray and Swisher, managers): The Way of the World 1; fair house; excellent performance. Tim Murphy 4 pleased fair house. King Dodo 8. The Liberty Belles 11. Are You a Mason 12. The Sign of the Cross 17. A Royal Prisoner 20. Under Two Flags 25. Dan Daily 27. Margaret Sylvia 30. Two Merry Tramps Jan. 1. The Christian 3. When the Bell Tolls 6. Through the Centre of the Earth 8.—PHILLIPS OPERA HOUSE (Murray and Swisher, managers): A Millionaire Tramp 6; good performance; fair house. Saervias Stock co. 15-20. Oriental Burlesquers 26.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, manager): Murray Comedy co. 1-3 to fair business. The Heart of Maryland 4 pleased large and enthusiastic house. The Way of the World 5 delighted large house. Happy Hooligan 6 crowded house. The Show Girl 8. Lost in the Desert 9. Dolly Varden 11. Williams and Walker 12. Lost in New York 13. Mascagni 15. The Game of Life 17. Out of the Fold 18. Tracy, the Outlaw 20. Kennedy Stock co. 22-27. The Bonny Brier Bush 29. Florodora 31.

EVANSVILLE.—GRAND (C. J. Scholz, manager): A Little Outcast 3; poor house. East Lynn 6; fair house; satisfaction. Dolly Varden 8; good house; most delightful performance. Bertha Galland 9; pleased. Helen Grantly 13 canceled. Alice Fisher 17. Grau's Opera co 20. Are You a Mason 25.—PEOPLES' (C. J. Scholz, manager): A Warm Match 7; fair house; pleased. The Village Parson 14. Human Hearts 21. Ten Nights in a Bar Room 25. West's Minstrels 28.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Elsie De Wolfe 4 to fair business; excellent co. An American Gentleman 6 pleased fair house. The Show Girl 9; good business; satisfactory performance. Louisiana 10 canceled. A Royal Prisoner 12. Under Two Flags 15. Out of the Fold 17. The Great Lafayette Show 20. Just Struck Town 22. The Prisoner of Zenda 25. Foxy Grandpa 31. A Warm Match Jan. 1. El Capitan 3. Quinlan and Wall's Minstrels 6.

WASHINGTON.—OPERA HOUSE (Horall Brothers, managers): Robert B. Mantell in The Dagger and the Cross 3; large audience; performance excellent. Porter J. White 6; poor house; co. good. A Warm Match 8 highly pleased fair house. The Middleman 12 canceled. Human Hearts 15. The Prisoner of Zenda 17. Are You a Mason 22. An American Hustler 29. Alice of Old Vincennes 31. The Eleventh Hour Jan. 1.

SEYMOUR.—THEATRE (W. P. Rooney, manager): A Devil's Lane Nov. 26; good performance and house. Gordon and Bennett's A Royal Slave 30; capacity pleased. Robert Mantell 4; banner business of season. Porter J. White 8; small but appreciative audience. East Lynne 5; fair business pleased. The Middleman 17 canceled. Denver Express 23. In Louisiana 26 canceled. Two Merry Tramps 27. Indiana Folks 30 canceled.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Pete Baker 2; excellent satisfaction to small house. The Night Before Christmas 5; co. good; attendance fair. Uncle Hez 6 pleased good house. Akerstrom Comedy co. 11-13 in My Oriental Friend, Under the City Lights, Jack, the Giant Killer, and The Doctor's Warm Reception. Rice's The Show Girl 16.

KOKOMO.—SIPE THEATRE (C. H. Havens, manager): East Lynne 26. The Middleman 27. The Burgomaster 28. The Pride of Jennico 29. Devil's Island 2. 'Way Down East 4. De Onzo Brothers 6. The Show Girl 10. An American Hustler 15. Just Struck Town 22. The Prisoner of Zenda 25. A Mother's Love 26. Man to Man 30. One Night in June Jan. 3. Mickey Finn 7.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): 'Way Down East Nov. 26; excellent performance; good business. Banda Rossa 27; excellent concert; fair business. A Standard Article 1; fair attraction; poor business. Harry Shannon co. 8-15 opened with Legally Dead to S. R. O. Out of the Fold 16. The Rivals 24. A King of Tramps Jan. 1. William Owen 6. King Dodo 8.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): A Warm Match 4. Pete Baker 5. Uncle Hez 8. A Wise Tramp 10. Porter J. White's Faust 13. The Fisherman's Daughter 15. Midnight in New York 17. An American Hustler 22. Weary Willie Walker 25. David Caruth 27. The Prisoner of Zenda 30. Mickey Finn 31.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Foxy Grandpa 12. Out of the Fold 13. The Rivals 25. Florodora Jan. 1.—AUDITORIUM (Harry G. Sommers, manager): The Devil's Auction 15. Lady Society Minstrels (local) 17. The Game of Life 20. Himmelien's Stock co. 22-27.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Murray Comedy co. 4-6 in Two Friends, Nature's Nobleman, Cinderella, and Mr. Martin's Secret; fair business and satisfaction. An American Gentleman 13. The Game of Life 18. Isabelle Irving 31. Brooke's Band Jan. 7.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, manager): A Millionaire Tramp 5 pleased good house. The Eleventh Hour 18. The Fisherman's Daughter 31.—MASONIC OPERA HOUSE (Ed Doyle, manager): Uncle Hez 19. O'Hooligan's Wedding Day 22.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Heart of Maryland 2 pleased fair house. Al. G. Field's Minstrels 3 entertained fair audience. Happy Hooligan 5; fair house. Dolly Varden 10. Williams and Walker 11. Are You a Mason 12.

ELWOOD.—KRAMER GRAND (J. A. Kramer, manager): America (local) 3, 4; large houses. Tim Murphy 5; excellent attraction. Al. G. Field's Minstrels 6; excellent performance to S. R. O. Ole Olson 10. Uncle Hez 11. Porter J. White in Faust and David Caruth 12, 13.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Crimmons and Gore 5. The Tide of Life 11. Her Marriage Vow 18. The Prisoner of Zenda 19. De Onzo Brothers 20. The Poor Mr. Rich 24. The Minister's Daughters 25. The Light House Robbery 29. Man to Man Jan. 1. Next Door 8.

NOBLESVILLE.—GRAND (C. M. Raphun, manager): 'Way Down East 3; capacity pleased. Akerstrom Comedy co. 8-15 opened to good house with My Oriental Friend; co. poor. Uncle Hez 12. A Warm Match 17. An American Hustler 23.

GARRETT CITY.—WAGNER OPERA HOUSE (J. William Wagner, manager): Hot Stuff 1 failed to appear. Fred Paul's Modern Minstrels 8; house fair; co. good. Lost in New York 11. My Wife's Husband 15. The Three Musketeers 25.

FRANKLIN.—NEW OPERA HOUSE (L. Zeppenfeld, manager): Robert Mantell Dec. 6; good house; performance excellent. The Prisoner of Zenda 15. Human Hearts 18. An American Hustler 24. In Louisiana 27.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): An American Gentleman 12. Quinlan and Wall's Minstrels Jan. 6. Mickey Finn 9. Brook's Band 13. Down and Up 16. The Moth and the Flame 21.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, manager): The Tide of Life 25. A Bunch of Keys 28. Brooke Band Jan. 5. The School for Scandal 9. Rupert of Hentzau 13. The Tide of Life 25. A Bunch of Keys 27. Brooke's Band Jan. 5.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gnebler, manager): David Caruth 2. Faust 9. The Tide of Life 12. The Poor Mr. Rich 23. Next Door Jan. 5. Romeo and Juliet 19. A Runaway Match 22.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): A Fisherman's Daughter 18. Fred Lewis Operatic Minstrels and Old Plantation 17. Midnight in New York 18. An American Hustler 20. Jule Walters 24. Clark Stock co. 25-27.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): A Wise Tramp 1 failed to appear. Dempsey's Comedians 8 canceled. The Tide of Life 18. Wabash Glee Club 29.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, manager): The Baldwins, hypnotists, 15-17. Elsie De Tourney 18-20. Imperial Concert co. 23.

PERU.—WEBB OPERA HOUSE (F. B. Webb, manager): On the Quiet 6. An American Gentleman 11. The Tide of Life 15. The Fisherman's Daughter 16. Van Dyke Eaton co. 22-27. Porter J. White 30.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): 'Way Down East 5; good business; excellent satisfaction. A Royal Prisoner 13. West's Minstrels 17. M'liss 22.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Uncle Hez 7. A Royal Prisoner 18. A Wise Tramp 23. David Caruth 26. McCarthy's Mishaps 31. Elks' Minstrels (local) Jan. 1.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, manager): Whitney's Minstrels 6. O'Hooligan's Wedding 9. Under Two Flags 11. Midnight in New York 15. A Ruined Life 23. David Caruth 29.

FAIRFIELD.—GRAND OPERA HOUSE (D. F. Drake, manager): Sporting Life 1. Richards and Pringle's Minstrels 2. David Harum 5. A Bull in a China Shop 25. Thelma 29. Terry's U. T. C. 31.

ELWOOD.—KRAMER GRAND (J. A. Kramer, manager): Ole Oleson 10. Uncle Hez 11. Porter J. White's Faust 12. David Caruth 13. A Wise Tramp co. 15 is reported stranded at Hartford City.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): A Devil's Auction 13. Out of the Fold 15 closed pending litigation between partners. Harry Shannon co. 22-27.

BEDFORD.—NEW STONE CITY OPERA HOUSE (F. X. Johnson, manager): David Caruth 3; good house; performance fair. The Tide of Life 8; good house; performance poor.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): George Iott Concert co.; good performance and house. Under Two Flags 9.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): American Born 5 (local) pleased large audience.

LA FAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Kennedy's Players 15-22 (except 17). J. H. Stoddart in Bonnie Brier Bush 17.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Lost in New York 12. Porter J. White 16. A Mother of Hearts 21. Faust 29.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Uncle Hez 15. A Warm Match 20.

TIPTON.—KLYLEA THEATRE (C. W. Maxwell, manager): A Warm Match 16. Under Two Flags 19. Mr. Plaster of Paris 24. Midnight in New York 26.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): The Shannons 1-6. Royer Brothers 23.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): The Madman 5. A Standard Article 29.

TELL CITY.—OPERA HOUSE (F. J. Ballis, manager): Human Hearts 14. Two Merry Tramps 21. Clark Stock co. 28. The Eleventh Hour Jan. 4.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): A Millionaire Tramp 4. Uncle Hez 25. The Tide of Life 29. Two Merry Tramps 31.

GREENSBURG.—GRAND OPERA HOUSE (A. Goyert, manager): David Caruth 11.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (E. L. Garnett, manager): The Minister's Son 2; good performance and house. Stater's Madison Square Theatre co. 3-5 in Won by Waiting, Nell Gwynn and Hand of Man; excellent performances; fair houses. The Diamond King 8-10. The Dice of Death 13. Weary Willie Walker 15. Lord Strathmore co. 19. A Royal Sport 24. A Jolly Rover 27.

CHICKASHA.—WAGNER OPERA HOUSE (H. B. Burt, manager): A Chicago Tramp 16. Two Married Men 19. Stater's Comedians 22-27.

ATOKA.—OPERA HOUSE (F. D. Crawford, manager): Davy Crockett 9.

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IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Otis Skinner in Lazarre 2; fair business; excellent attraction. David Harum 5; large business; fine production. A Hoosier Daisy 9. Opie Reid 18. A Foxy Boy 25. Mr. Jolly of Joliet 29. 'Way Down East Jan. 5.—ITEMS: A Run for Her Money co. closed at Marshalltown 13.

FRANK E. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Zam 3; good performance and business. Busy Izzy 4 pleased good house. Isabel Irving 6; good performances. In Old Kentucky 7; small but well satisfied audience. The Evil Eye 8; performance deserved more liberal patronage. The Man from Sweden 9. Beside the Bonnie Brier Bush 11. Ezra Kendall 13. A Hoosier Daisy 14. Jordan Dramatic co. 18-20. Human Hearts 21. The Crisis 25. Mascagni Opera co. 26. Stetson's U. T. C. 27. Side Tracked 28. Cooke and Clinton 29. The Burglar and the Waif 30. Lost in the Desert 31.—TURNER HALL OPERA HOUSE (Fred Kuehl, manager): Bosar and Mason 15-20.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, manager): Dalrymple Comedy co. 8-10. Plays: In Dixie Land, The Man Outside, and The Embassy Ball; fair co.; poor business. David Harum 12; capable co.; fair attendance. Stetson's U. T. C. 13; satisfactory production; usual good patronage. Ten Nights in a Bar Room 15. Isabel Irving 19. The Power of the Cross 22. Thelma 25. A Thoroughbred Tramp 27. The Burgomaster 29. Janice Meredith 30. Over the Fence Jan. 1. Herrmann 2.—GRAND OPERA HOUSE (Edward M. Fritz, manager): Duncan Clark's Lady Minstrels 10 pleased fair business.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): In Old Kentucky 2; good co.; fair business. Gertrude Coghlan 3; fair co. and audience. Otis Skinner 4 presented Lazarre to S. R. O.; excellent satisfaction. George Sidney 8; large business. Grace Cameron Opera co. 10. 'Way Down East 12, 13. The Power Behind the Throne 15.—GRAND OPERA HOUSE (William Foster, manager): A Hoosier Daisy 1-3; good co. and business. Just Struck Town 4-6; satisfactory co. and business. M'liss 8-10. Gideon's Minstrels 11-13. The Deemster 15-17. A Bull in a China Shop 18. A Thoroughbred Tramp 19, 20.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Evil Eye 5 pleased topheavy house. Ezra Kendall 6 to large and enthusiastic audience. The Crisis 8 to moderate business; play and co. scored hit. Frank Daniels 10 to fine business; audience enthusiastic. The Bonnie Brier Bush 12. The Royal Family 13. Ten Nights in a Bar Room 16. Human Hearts 20. Mascagni Opera co. 23. The Burgomaster 25. Side Tracked 28. The Burglar and the Waif 29. A Hoosier Daisy 30. Stetson's U. T. C. Jan. 1. Janice Meredith 2. The Show Girl 3.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Isabel Irving in The Crisis 3 pleased good house. The Storks 4 pleased full house. West's Minstrels 5; good attraction; fair house. A Normandy Wedding 6 drew well and pleased. J. H. Stoddart 9. The Man from Sweden 10. The Evil Eye 11. Thelma 12. Sporting Life 13. Elmdale Farm 14. George Sidney 19. U. T. C. 20. Mrs. Brune 23 canceled. Mr. Jolly of Joliet 25. Old Si Plunkard 27. The Show Girl 30.—COATES OPERA HOUSE (Frank W. Coates, manager): Bosar and Mason Stock co. 22-27.—STOUT'S AUDITORIUM (Y. M. C. A., managers): Skellypuster in Politics 9.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Lovers' Lane 3; good business; co. fair. Flora DeVoss co. 4-6 in Princess Lou, Pawn Ticket 210 and the Golden Giant Mine; full houses. Just Struck Town 8; small house; co. not up to standard. Sporting Life 9. The Power Behind the Throne 10. Thelma 11. Sweeny and Alvido Minstrels 12 canceled. Elmdale Farm 17. Stetson's U. T. C. 18. Mrs. Brune 22 canceled. Gordon Shay Opera co. 23. A Thoroughbred Tramp 25. The Show Girl 29. Si Plunkard Jan. 1. At Coney Corners 7. King of Tramps 15.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, managers): Dixie Jubilee Singers 5 failed to appear. David Harum 6; very satisfactory performance to S. R. O. The Power Behind the Throne 11. Richards and Pringle's Minstrels 20. Behind Prison Bars 21. Colorado 26. The Man in the Iron Mask 30.—ITEM: A Run for Her Money co. closed at Marshalltown 13.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, manager): Bosar and Mason's Comedians 1-6; fair houses; good co. Plays: My Lady Nell, A Celebrated Case, A Bachelor's Twins, From Riches to Poverty, Monte Cristo, A Southern Kid, and An Arizona Girl. Gordon-Shay Grand Opera co. 15. The Boy Tramp 20. Hickman-Bessey co. 29-3. Beggar Prince Opera co. Jan. 7. The Girl from 'Frisco 12. Side Tracked 16. Elks' Minstrels 21. Reaping the Harvest 28.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): Hickman Bessy co. 1-6 opened to S. R. O. in Nature's Nobleman; co. good. Plays: Grit, the Newsboy, The Winning Hand, The Diamond Mystery, Shamrocks of Ireland, The Christian's Son; good houses unappreciative. The Star Boarder 10. Stetson's U. T. C. 12. The Girl from Frisco 19. California 26. Thelma 31.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): David Harum 2; business undeservedly small. In Old Kentucky 3; fair house. The Power Behind the Throne 4 to light business. A Royal Family 8 to small but delighted audience. Grace Cameron Opera co. 9. The Evil Eye 10. Knute Erickson 11. Isabel Irving 12. Sporting Life 16. A Hoosier Daisy 17. Busy Izzy 18. Stetson's U. T. C. 19. 'Way Down East 26.

RED OAK.—EVANS THEATRE (W. H. Evans, manager): Beggar Prince Opera co. Nov. 27 in Fra Diavolo; excellent performance to S. R. O. E. J. Carpenter's For Her Sake 1; very fine performance; good house. The Star Boarder 5; good performance; pleased large audience. A Thoroughbred Tramp 9. My Partner 15 (local).

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, managers): Evil Eye 2; fine performance; large business. Lovers' Lane 4; good production and house. Sporting Life 6; fair performance; good audience. The Power Behind the Throne 9. M'liss 11. A Run for Her Money 13. A Hoosier Daisy 16. Busy Izzy 17. The Crisis 22.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): William Owen in The School for Scandal 4; fair performance; light house. Sporting Life 12. Mr. Jolly of Joliet 26.—STEYER'S OPERA HOUSE (George Higgins, manager): U. T. C. 6; fair house.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): In Old Kentucky 5. The Power Behind the Throne 6. Whitney Opera co. 8. Beggar Prince Opera co. 11. The Man from Sweden 12. Isabell Irving 13. Sporting Life 17. 'Way Down East 26. The Burgomaster 30.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, manager): A Foxy Boy 7; good co.; large audience. Gertrude Coghlan 9. A Stranger in New York 12. A Thoroughbred Tramp 14. North Brothers' Comedians 16-20. The Eleventh Hour 21.

FORT DODGE.—MIDLAND THEATRE (S. T. Meservy, manager): David Harum 9. 'Way Down East 11. The Power Behind the Throne 13. A Thoroughbred Tramp 18. Gordon Shay Opera co. 22. The Denver Express 25. Mr. Jolly of Joliet 30.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Power Behind the Throne 2; large business pleased. Whose Baby Are You 4; light business. Ezra Kendall 5 pleased large audience. Frank Daniels 11. Isabel Irving 16. Ten Nights in a Bar Room 17. Human Hearts 19.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, manager): A Bunch of Keys Nov. 25; fair business. Thelma 2; good house; well pleased. Lonsdale Theatre co. 8-13. Beggar Prince Opera co. 27.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): The Crisis 4. Grace Cameron Opera co. 5. In Old Kentucky 6. The Evil Eye 9. The Bonnie Brier Bush 10.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. W. Heran, manager): David Harum 8; good business and co. Beggar Prince Opera co. 23. 'Way Down East Jan. 6.

MISSOURI VALLEY.—NEW THEATRE (William Harman, manager): Pudd'nhead Wilson 3

competently by the other members of the co. The Road to Ruin 22-27. C. L. NELSON.

MONTREAL.

Blanche Walsh in The Daughter of Hamilcar opened at the Academy 15 to a good house. Miss Walsh has always been a favorite in Montreal and received a warm welcome, as did also her leading man, Charles Dalton. The play is superbly staged and costumed and the choruses, marches, etc., were well arranged. Harold Welsh, as the boy Hannibal, does some good work, especially in his comedy scenes. N. E. Deighrault, at one time well known in musical circles here, plays Subelda, chief of the Gauls, very acceptably, and takes a prominent part in the musical numbers. A Modern Magdalen 22-28.

The Smart Set gave an exceedingly bright and catchy entertainment at the Francais 15-20. The stage settings are good and the various groupings, dances, marches, choruses, etc., are very effective. The co. is headed by Ernest Hogan, who is already well known in Montreal. Ben Hunn is deserving of mention for his performance of the Sugar Planter. Two Little Waifs 22-27.

The National Francais has an excellent bill this week in that stirring melodrama, Paul Kauvar. Paul Cazeneuve does a fine piece of work in the leading role, Henriette Moret makes an excellent Dianne, J. P. Filion is a capable Marquis, and Mlle. Audiot a charming Nannette.

The Nouveautes presents Romeo and Juliet, with Mlle. D'Arbelly and M. Giraud in the leading roles.

The members of the W. E. Phillips Stock co. have arrived in town and are busy rehearsing under Barry O'Neil for their opening at Proctor's 22 in The Butterflies. The first night of this new co. will be looked forward to with interest.

The Coronation Choir gave a successful concert in the Windsor Hall 2-16.

The opera co. that closed a week ago at Sohmer Park gave a series of performances in the Monument National 8-13. The patronage was not very satisfactory.

Frank Oreste, who has been in the employ of J. B. Sparrow for nearly twelve years, has been appointed by Manager W. A. Edwards to represent him at Proctor's. W. A. TREMAYNE.

PORTLAND, ORE.

The dramatic event of the week was the exceptionally fine production of Marie Wainwright's Shall We Forgive Her by the Neill Stock co. at Baker's Theatre. In the central roles of the erring wife and wronged husband Catherine Countiss and William Bernard have large opportunities that are embraced with such skill and judgment as to merit and receive much commendation. Elsie Esmond was bewitching as Nellie, and in company with Howard Russell, as Beadie, gave us a series of pleasing comedy scenes. Charles Wyngate was up to his usual excellent standard in the secondary role of Paul Ellsworth. Robert Morris as Stapleton, was natural and effective. William H. Lillie and Bennett Southard were particularly happy in their portrayal of the outcast and the physician. Miss Gleason scored a pronounced hit as Aunt Martha, while the work of Elspeth McNeill in the unpleasing role of Joanna, equaled that of the principals. [illegible] of Tennessee is the bill for this week, with The Charity Ball underlined for the holidays. Manager Baker has engaged William Lamp from the Alcazar Stock co., of San Francisco, to play juvenile parts during the remainder of the season.

Thomas Jefferson proved a worthy successor of his father as Rip Van Winkle at the Marquam Grand 10, 11. The supporting co. was even better than the capable organization of last year. Annette Marshall makes an ideal Gretchen, and was ably seconded in good work by Walter Colligan, as Beckman. The clever work of the children, Little Bessie and Willie Fisk, quite won the audience. The attendance at both performances was very good. Primrose and Dockstader's Minstrels 15, 16. Mr. and Mrs. Boyle in Friends 17. Foxy Quiller 18-20.

E. J. Carpenter's A Little Outcast was the week's attraction at Cordray's and proved to be a money maker, if not a highly artistic triumph. The co. is large and capable and worked up the many climaxes to an applause winning point. Those who scored were May Stockton, as "Bob," Robert Taylor, Joseph Travis, Charles Reed, Charles L. Crane, and Dolly Dupree. James Boys in Missouri 14-17. The Telephone Girl 19-20. JOHN F. LOGAN.

LOUISVILLE.

The Liberty Belles drew good business at Macauley's 15-17 in spite of extremely bad weather. Alice Fischer, in Mrs. Jack, will finish the week. The Strollers will be the Christmas attraction at Macauley's.

The Royal Lilliputians drew very good business at the Avenue 14-20. The people are clever, the costumes new and bright, the music catchy, and the special scenery is noteworthy. The Counterfeiters opens at the Avenue 21 for a week.

The [illegible] event of the season promises to be the Mascagni engagement at the Auditorium 19, under the management of James B. Camp. The sale of seats has been noticeably large.

The Philharmonic Concert at Liederkranz 17 was a success in point of attendance and in the excellence of the programme rendered.

John Kurkamp and his newly formed Military Band will be an added attraction at Hopkins' 21-27.

The fourth popular concert will be given at Baldwin's Hall 19. The soloists will be Mrs. Jessie Bowman Webb and F. J. Schlicht.

Manager Hunley Ragan is making a distinct success of his season at Hopkins', ably assisted by William Reichmann as treasurer and Harry Cook as leader of orchestra.

The piano recital of Raoul Pugno at the Woman's Club 16 was a notable event. It was largely attended.

Cale Young Rice, the rising young dramatist, was quietly married in this city 18 to Alice Hegan Caldwell, the novelist.

The project for the erection of a Coliseum in Louisville, that has been agitated from time to time for more than a year, has taken definite shape and a site has been decided upon and plans accepted. Two hundred thousand dollars will be required, of which more than sixty thousand dollars have already been subscribed. William F. Norton (Daniel Quilp, of the Auditorium), is the latest investor, taking one hundred shares. Mr. Norton, who has been quite ill, is now convalescent. CHARLES D. CLARKE.

PROVIDENCE.

As was expected, the week before Christmas was felt at all the theatres and business was not quite up to the average.

The Rogers Brothers were at the Providence Opera House 15-20 in In Harvard. A Gentleman of France 22-27.

Edwin Mordaunt, Olga Humphrey and a good co. presented The Prisoner of Zenda at the Empire 15-20 to good houses. The play was well done and finely staged. Spotless Town 22-27.

The Imperial's offering 15-20 was The Bandit King, a play of stirring scenes and excitement, and it received a warm welcome. John Farrell made the character of Joe Howard an interesting one and easily led in the honors of the week. Marie Pettes as Kolamah, an Indian Girl, and a competent co. gave good support. The Price of Honor 22-27.

Park Theatre patrons were well pleased 15-20 with The Western Girl as given by Annie Oakley and a good co. In the second act Miss Oakley gave an exhibition with her rifle that was very much liked. For Love and Honor 22-27.

Manager Wendelschaefer, of the Imperial, gave to patrons during the week 15-20 a numbered coupon entitling the holder to a chance in the drawing for a diamond ring, gold watch and season ticket to the Imperial. The drawing took place at the theatre evening 20 and the gifts were presented. This is to be an annual affair at the Imperial.

Herbert L. Clarke, leader of Reeves American Band, was tendered a benefit concert at the Providence Opera House evening 14, and a large house heard one of the finest programmes ever rendered by the band. Among the soloists who appeared were Claude Spary, trombone; Fred Padley, piccolo, and Addie Iola Hicks-Spary, contralto. HOWARD C. RIPLEY.

MINNEAPOLIS.

The Storks was given its first presentation in this city at the Metropolitan Theatre 11-13 and made a hit. Large houses were the rule. Richard Carle, who made a host of friends here last season, appeared as Bungloo and scored. Gilbert Gregory was a good second. William Rock, William Wolff, Abbott Adams, Dan J. Moyles, May de Sousa, Harriet Standon, Josie Intropidi, and Ethel Johnson also contributed largely to the enjoyment of the performance.

Leon Herrmann returned to the Metropolitan Theatre 14 with an exceptionally entertaining bill. Mr. Herrmann was ably assisted by the Goolmanns in freak musical specialties. The levitation trick was, as usual, a strong feature.

The Fatal Wedding was given for a week at the Bijou Opera House, opening 14 to two large houses. Little Cora Quinten scored as the "Little Mother." Severin De Deyn made the most of the role of Howard Wilson. Cora Williams, Zellie Davenport, William A. Darley, and Mrs. Louise Quinten did effective work in their respective roles. Gertrude Haynes' Choir Celestial, with Master Robert Duff as soloist, was a noteworthy feature, as was also the dancing and singing of Baby Kieffe.

Ten Nights in a Bar Room was presented by the Ferris Stock co. at the Lyceum Theatre 14-20, opening to a crowded house. The parts were all well taken. W. D. Corbett, Baby Blessing, Miron Leffingwell, Ben Johnson, W. H. Murdoch, and Maisie Cecil did notable work.

[illegible] is dark 15-20.

A Hot Old Time, which opened a three days' engagement at the Park 18, is apparently as great a success as ever, and, although Park patrons think that there is none who can carry the parts of Jerry Mahoney and Mrs. Blaser so well as Johnnie and Emma Ray, Eddie Weston and Miss Henry pleased the audience immensely. F. C. CAMPBELL.

TORONTO.

The Great Ruby was presented at the Grand Opera House 15-20 and proved to be an attractive drama for the patrons of this theatre. The business was good and audiences in general were pleased. Jerome, a Poor Man 22-27.

A Message from Mars was well patronized at the Princess Theatre 15-20, and by his attractive acting in the leading role Mr. Hawtrey made the drama even better than it would ordinarily have been in the hands of another. Others who deserve mention are Fred Thorne, in the part of an old tramp; Hetta Bartlett, playing as the aunt; Frances Belmont, the sweetheart; Arthur Playfair, the policeman; E. W. Tarver, a young Englishman. The Emerald Isle 22-27.

A Convict's Daughter did excellent business at the Toronto Opera House last season, and on its return there 15-20 the same was duplicated. There is not so much blood thirstiness shown in the play as in the ordinary melodrama, and the break in the monotony of blood and thunder, together with the infusion of a plot that could be followed, was something which the patrons of the house enjoyed. Marie Drew, in a four-part role, won the applause of all audiences, and Mildred Hyland also won favor. Searchlights of a Great City 22-27.

Jaroslav Kocian, the Bohemian violinist, assisted by Julie Geyer, pianist, gave a much appreciated concert in Massey Hall 18. STANLEY McKEOWN BROWN.

JERSEY CITY.

When Reuben Comes to Town opened at the Academy of Music 15-20 to increased business at each performance. The farce is really funny, the music catchy, the principals are clever with good voices and a pretty chorus is handsomely costumed. The scenic effects are good, and the shop pleases. Charley Stanley is excellent as Uncle Reuben, and Fred Conger is good as Jack. Mayme Gehrue is clever as Marie, and her singing and dancing are features. Other parts are well played by Almara Hallam, William Edwards and Budd Ross. George Monroe in The Doings of Mrs. Dooley 22-27.

Daniel Sully in The Parish Priest was a strong card at the Bijou Theatre 15-20, and the neat play pleased good attendance. Many clergymen of different denominations were present during the engagement. The simplicity of the story is the play's chief charm. Mr. Sully is as charming as ever as Father Whalen. Excellent support is rendered by Robert Ransome, as Dr. Thomas Cassidy, and Robert Maylock, as Dr. Edward Welch. William Kahnes, as Michael, is very good. Helen Nelson, as Katherine, is good, and she has a charming brogue. Harold Le Costa, as Frank, is clever. Augusta True, as Agnes, and Helen Young, as Nellie, deserve mention. Harry Clay Blaney in Across the Pacific 22-27. All on Account of Eliza 29-Jan. 3. WALTER C. SMITH.

CLEVELAND.

The holiday season is at its zenith, but the theatres are all doing a good business. None of the attractions for Christmas week will be new but The Wizard of Oz at the Euclid Avenue Opera House.

Florodora made its third appearance at the Euclid Avenue Opera House 15-20 and was given by a good co., including W. P. Carleton, Helen Redmond, and R. E. Graham.

At the Lyceum Theatre the Four Cohans held forth in The Governor's Son 15-20. On account of the illness of Josephine Cohan her part was acceptably filled by Elizabeth Woodson. The supporting co. is excellent and, as usual, the S. R. O. sign was out at every performance. Joseph Murphy 22-27.

The King of Detectives was the bill at the Cleveland Theatre 15-20 and pleased large audiences. McFadden's Row of Flats 22-27.

Cincinnati Symphony Orchestra, with Gabrilowitsch as soloist, was heard at Gray's Armory 17 by a large and cultured audience.

The Christmas Mirror made its appearance at the news stands 17 and was much sought after.

Will N. Drew, manager of the Tiger Lilies and part owner of the Gay Morning Glories, which play at the Star Christmas week, will spend the holidays with his wife and parents. WILLIAM CRASTON.

PITTSBURG.

The Two Orphans was admirably presented at the Grand 8-13 by the stock co. before well filled houses. Arrah Na-Pogue did not please the patrons of the Grand 15-20, which fact was mainly due to the apparent apathy of most of the members of the stock co. The Christmas pantomime Little Red Riding Hood for an indefinite run 22.

Tracy, the Outlaw, was canonized at the Bijou 8-13 by crowded houses. The appellation of this play is really a nom de plume, as it ought to be called A Forced Outlaw, dealing as it does with such a heroic and conscientious character as the author makes Tracy. A Kentucky Feud was another new play to this city at the Bijou 15-20, where it met with a most cordial reception by good sized audiences. A Ragged Hero 22-27.

The Counterfeiters was a new melodrama to this city 8-13 and played to fair attendance at the Empire. Over Niagara Falls was seen for the first time in this city at the Empire 15-20 and proved to be an entertaining play. The co. was good. The Major and the Judge 22-27.

Jerome Sykes in The Billionaire at the Alvin 8-13, followed by E. H. Sothern in If I Were King and Hamlet 15-20. Weedon Grossmith in The Night of the Party 22-27. ALBERT S. L. HEWES.

OMAHA.

At the Boyd A Thoroughbred Tramp 9 played to good business and the co. met with a cordial welcome. Local attraction 10. Gordon-Shay Grand Opera co. 11, 12, filled the dates originally intended for Mrs. Brune, and which were canceled on account of her illness. Faust, Carmen, and Trovatore were given, the latter at the matinee. In spite of severe climatic conditions business was good and the principals made an excellent impression, notably Miss Shay, Helen Noldi, Achille Alberti; the latter in addition to his magnificent voice, is also a finished actor. The co. is to play a return engagement 16, 17. A Stranger in New York, with Jack Campbell in the title-role, drew two good audiences 13. Busy Izzy 14, 15, proved to be an attractive musical comedy, interpreted by an unusually large co. of pretty, bright, and graceful girls and good comedians. The piece was well staged and costumes attractive. Business fair. The Power Behind the Throne 18. Frank Daniels 19, 20. The Convict's Daughter 21. Mary Munchoff 23. When We Were Twenty-one 24. Florodora 25-27. JOHN R. RINGWALT.

COLUMBUS.

Robert Edeson, supported by a capable co., appeared at the Southern 10, 11, to good business. The Liberty Belles was the offering 12. King Dodo did well 13. The Chaperons, under the auspices of the local Elks, did heavy business during the entire week of 15-20, and the excellence of the attraction merited the liberal patronage. The musical comedy has undergone numerous changes for the better since it was last played here and scored the biggest kind of a hit.

The Great Lafayette drew moderate business at the High Street 15-17, and it is to be regretted that the greater portion of his work was over the heads of his auditors.

The Counterfeiters met with but ordinary success at the Grand 15-17.

The local Elks held open house at their Home 16, the guests of honor being the members of the Chaperons co., the Great Lafayette, and James J. Corbett. W. W. PROSSER.

SEATTLE.

The Clara Mathes co. played a week of repertoire at the Seattle to fair business 7-13. The plays given were Among the Philippines, Nell Gwynne, In the Reign of the Emperor, and A Royal Spy. Clara Mathes, Emma Mathes, and Bert Van Cleve were the most popular of a fairly good co. Nothing is announced at this house for 14-20. Florence Roberts will open a two weeks' engagement 21.

The James Boys in Missouri drew a large audience to the Third Avenue for the opening 7, and good business was done throughout the week. The co. was for the most part acceptable, and several scenes, especially the one where the express train was held up, were very striking. The Irish Pawnbrokers 14-20. The Telephone Girl 21-24. Sandy Bottom 25-27.

Coming attractions at the Grand Opera House are: Richard Carvel 14, 15. Fiddle Dee Dee 16-24. Primrose and Dockstader's Minstrels 25-27. RODNEY D. WHITE.

INDIANAPOLIS.

The run of Ben Hur at English's has broken all records in the history of Indianapolis. English's will be dark 14-20.

A Fatal Wedding at the Park 1-3 to good houses.

The annual memorial services of the Elks of Indianapolis were held 7 at the English Opera House.

Robert Mantell, who is a popular favorite with Indianapolis audiences, made his second appearance in this city 8 at popular prices, when he presented his new play, The Dagger and the Cross, at the Park Theatre. Houses were packed to the doors. GEORGE S. APPLEGATE.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Wormwood 5, 6; good business; excellent performance. Alice in Wonderland 12, 13. National Stock co. 15-20.——MONTGOMERY THEATRE (Hirscher Brothers, managers): The Gay Lord Quex 5; small business; good performance. Nathan Hale 6 pleased good audience. The Climbers 12. A Jolly American Tramp 16. Rose Coghlan 20.

BIRMINGHAM.—THE BIJOU (Martin L. Semon, manager): Vaudeville bill 1-6 with the following artists: Bennett and Early, Luis Brothers, Captain Webb and his performing sea lions, Klein and Clifton, the Three Livingstons, and Eugene Ellsworth and Madge Burt; large audiences. Bijou Musical Comedy co. 8-13 in Lost, Strayed or Stolen; large houses.

DEMOPOLIS.—BRASWELL THEATRE (Harden and Frost, managers): Who, What, When Minstrels 2; good business; audience disappointed. The Man from Mexico 4; poor business; performance good. Wormwood 8; fair business; audience pleased. The Gay Lord Quex 10. McDonald Stock co. 15-20.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): The Man from Mexico 3; fair audience well pleased. Sylvia Lynden's co. in The Gay Lord Quex 6 to small but very appreciative house. Amelia Bingham in The Climbers 10.

SELMA.—ACADEMY OF MUSIC (Long and Rees, managers): Nathan Hale 3; strong co.; excellent business. The Man from Mexico 6 pleased good house. The Gay Lord Quex 9; good performance; poor house. A Jolly American Tramp 13. Payton Sisters 15-20.

MOBILE.—THEATRE (J. Tannenbaum, manager): Nathan Hale 4 pleased fair audiences. Payton Sisters Stock co. 8-12. The Climbers 13. David Harum 15. Spooner Stock co. 22-24. King Dodo 29.

UNION SPRINGS.—ELBY OPERA HOUSE (Henry J. Rosenthal, manager): A Merry Chase 29. James Boys Jan. 1. Mr. Plaster of Paris 6. The Star Boarder 14.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, manager): Brennan-Sale co. 2; small but appreciative audience. Wormwood 4; capacity; fine performance.

SHEFFIELD.—MEYERS OPERA HOUSE (A. L. Chitty, lessee): Peck's Bad Boy Nov. 27; good business; satisfactory co. The Star Boarder Jan. 1.

ARIZONA.

PHOENIX.—DORIS THEATRE (Stechan, manager): Oberle Stock co. 8-12 in Woman Against Woman, A Woman's Honor, I'm a Liar, and Hazel Kirke. Brown's in Town 10. Krause-Taylor co. 15, 16, in A True Kentuckian, and Monte Cristo. The Belle of New York 17. Finnigan's Ball 25. Murray and Mack 30. Paul Gilmore 18.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): A Wise Member 1; fair business. Gorton's Minstrels 3, 4; good business; performances good. Night of Opera 5; packed house pleased. Brown's in Town 8. The Tyranny of Tears 18. The Belle of New York 19. The Hottest Coon in Dixie 20. June's Band Concert 22. Finnigan's Ball 28.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. T. Taylor, manager): Barlow Brothers' Minstrels 1; fair performance and business. Gran Opera co. 4-6 in The Wizard of the Nile, El Capitan, and The Beggar Student; good business and performances. Janice Meredith 8. The Black Vipers 9. The Village Postmaster 11. Lord Strathmore 12. Adelaide Thurston 13. Kate Claxton 15. Quinlan and Wall's Minstrels 16. Lewis Morrison 17. Rose Melville 18. Sam T. Jack's Burlesquers 19. A Wise Woman 20. The Liberty Belles 22. A Poor Relation 25. The Star Boarder 26. Mahara's Minstrels 27. East Lynne 30. The Gay Lord Quex 31. West's Minstrels Jan. 1. Nevada 3. Alice of Old Vincennes 10.

PINE BLUFF.—NEW ELKS' THEATRE (Charles Sneyard, manager): Adelaide Thurston 12. Lord Strathmore 13. Herald Square Stock co. 13 canceled. Quinlan and Wall's Minstrels 17. Sam Jack's Burlesquers 18. The Star Boarder 20. Hubert Labadie's Faust 22. A Wise Woman 23. The Cowboy and the Lady 24. A Hoosier Girl 26. A Poor Relation 28. Brennan-Sale co. 27 canceled.——OPERA HOUSE (M. Holland, manager): Dark.

FORT SMITH.—GRAND OPERA HOUSE (W. I. Hallenquist, manager): Weary Willie Walker; fair performance to good house. Casey's Troubles 6; poor performance and business. Janice Meredith 9. King Dodo 10. Lord Strathmore 11 canceled. Adelaide Thurston 15. Sam T. Jack's Burlesque co. 17. Si Hopkins 19. The Liberty Belles 23. Mahara's Minstrels 25.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Who-What-When Minstrels 10. Camille 11. Quinlan and Wall's Minstrels 18. The Liberty Belles 20. A Poor Relation 27. Irish Aristocrats 31. Milton Comedians Jan. 2, 3. Nevada 6. Mrs. Le Moyne 14. William West's Minstrels 17. Rose Coglan 27. When We Were Twenty-one 31.

PRESCOTT.—GREESON OPERA HOUSE (Gordon and Paul, managers): Courtney Morgan in Camille 5 pleased. Davy Crockett 13. Who, What, When Minstrels 18. Labadie's Faust 19. The Star Boarder 22. A Hoosier Girl 31.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): At Valley Forge 4 canceled. Barlow's Minstrels 10. Kate Claxton 13. Lewis Morrison 16. The Hoosier Girl 20. Berman Stock co. 23.

JONESBORO.—MALONE THEATRE (C. C. Conger, manager): Barlow's Minstrels 11. Kate Claxton 12. The Star Boarder 17. Camille 18. Davey Crocket 20.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Haverly's Minstrels Nov. 30-2; good entertainment to large houses. Robert Downing and a capable co. gave excellent productions of The Gladiator and A Voice from the Wilderness 4-6; patronage good. Shore Acres 8-10. The Belle of New York 11-13. The Bostonians 16-20. Thomas Jefferson 22-24. Captain Jinks 25-27. The Tyranny of Tears 28-30.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, lessee): The Wrong Mr. Wright Nov. 30-6; good houses pleased. Finnigan's Ball 7-13. Yon Yonson 14-20. James Neill co. 21-27.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Finnigan's Ball Nov. 29, 30 to fair houses. Florodora 4; good performance to crowded house. Yon Yonson 7. The Bostonians 8, 9. U. T. C. 11, 12. Haverly's Minstrels 14. The Peril of Pekin 18. The Wrong Mr. Wright 21. Captain Jinks 27. Haverly's Minstrels (return) 28. Adolph and Rudolph 29. Shore Acres 27, 28. Hottest Coon in Dixie 30.——GARDEN THEATRE (Webster-Ross, managers): Angel of the Alley 1-7 to good houses. Pulse of New York 8-14. East Lynne 15-21. The Black Crook 27, 28. The Corner Grocery 29-Jan. 5.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Tivoli Opera co. 1-3; excellent performances to large and enthusiastic audiences. The Belle of New York 7, 8. The Bostonians in Maid Marian 10-13. Stetson's U. T. C. 14. Shore Acres 20, 21. The Wrong Mr. Wright 22, 23.——DEWEY THEATRE (Stevens and Chapman, lessees): Stevens Stock co. presented The Black Flag 1-8; business good; production very satisfactory. The Defaulter 15-21. The Conquerers 22-28.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Finnegan's Ball 1; small house; performance did not please. Florodora 5. Yon Yonson 8. The Belle of New York 10. Rudolph and Adolph 12. Stetson's U. T. C. 15. The Wrong Mr. Wright 19. Captain Jinks 23. Hunting for Hawkins 25. Shore Acres 29. The Hottest Coon in Dixie Jan. 1.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, manager): A Voice from the Wilderness 1; fair house; fine performance. The Silver Dagger 3; poor house. The Wrong Mr. Wright 10. The Belle of New York 15. Shore Acres 16.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, manager): Robert Downing Nov. 27, 28 in A Voice from the Wilderness and The Gladiator pleased good houses. Florodora 1. Haverly's Minstrels 3. The Silver Dagger 5.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, managers): Tivoli Opera co. Nov. 24-30 in The Idol's Eye and The Toy Maker to large business; performances excellent.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Shore Acres 5, 6, to immense business. Yon Yonson 9.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Beatty Brothers' Kinetoscope 1 to good business. Caught in the Web 2 to fair business. Captain Jinks 4; large and appreciative audience. Pennsylvania 8. Primrose and Dockstader's Minstrels 11. Eugene Cowles Concert co. 17. A Stranger in New York 31.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, manager): A Poor Relation 1; good performance to poor house. The Princess Chic 3 pleased crowded house. The Comedy of Errors 7 canceled. Eugene Cowles Concert co. 13. David Warfield in The Auctioneer 14. Murray and Mack 21. Pennsylvania 25.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Princess Chic 1; large audience. Captain Jinks of the Horse Marines 2 pleased good business. A Poor Relation 3; crowded house. Down by the Sea 4; fair business. My Partner 6; large attendance. Primrose and Dockstader's Minstrels 8. Stuart Robson 9. Florodora 11.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Elizabeth Kennedy 3. A Poor Relation 4. The Princess Chic 5. Stuart Robson 8. Edwin Holt afforded Robson excellent support. Primrose and Dockstader 9. Florodora 12. David Warfield 16. A Runaway Match 20. Murray and Mack 22. A Stranger in New York 29.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, manager): Primrose and Dockstader's Minstrels opened season 10 to good business. Florodora 11. Eugene Cowles 16.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): The Princess Chic 6; large business; fine co. Eugene Cowles 10. Moving Pictures 11, 12. Down by the Sea 16. Friends 27. Foxy Quiller 29.

LA JUNTA.—THEATRE (W. S. Talbot, manager): A Poor Relation 6. Hottest Coon in Dixie 8. Harry Ward's Minstrels 12. Brown's in Town 29.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Julia Marlowe again packed the theatre 5, and The Cavalier was much improved. The first act had been cut and the fourth and weakest strengthened. Quincy Adams Sawyer exploited that capable actor, Charles Dickson, to small matinee and small evening gatherings 6. First Symphony Concert to large and fashionable gathering 11. Sousa's Band 12. The Wilderness 25.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): Lovers' Lane to S. R. O. 4-6; excellent co. and production. A Fight for Millions did topheavy business 8-10; some pleasing settings and scenic effects. The Prisoner of Zenda turned 'em away 11-13. Edwin Mordant is a manly hero and Olga Humphrey a beautiful Flavia; support strong. Zig Zag Alley 15-17. Winchester 18-20.——FOY AUDITORIUM: Concert by Harmonie Quartette of Hartford to crowded house 10.——POLA STAR HALL: Amateur Minstrels by Phi Delta Society 11. JANE MARLIN.

BRIDGEPORT.—COLONIAL THEATRE (Edward C. Smith, manager): Florodora 4 to very large house. The Prisoner of Zenda 5, 6; good co.; excellent business. Zig Zag Alley 8-10 combined acrobatics, dancing and lively comedy. Herbert Kelcey and Effie Shannon in Sherlock Holmes 11. George B. Monroe in The Doings of Mrs. Dooley 12, 13. Corse Payton Comedy co. 15-20. The New York Girl 22. Joe Welch in The Peddler 22-24. Beyond Pardon 25-27. York State Folks Jan. 1-3.——ITEMS: Doorkeeper Charles L. White, of the Colonial Theatre, died suddenly of uraemic poisoning 9. He had been with Manager Smith eight years.—Herbert C. Parsons of Hartford, formerly manager of the Park City Theatre here, was in town visiting local Managers Smith and Poli. W. P. HOPKINS.

HARTFORD.—PARSON'S THEATRE (H. C. Parson, manager): York State Folks 5, 6; fair houses pleased. Lovers' Lane 8-10; pleased. Mildred and Rouclere 15-17. Hanlon's Superba 19, 20. Corse Payton 27-Jan. 3. E. S. Willard 12-17.——NEW HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Parish Priest 6; large audiences pleased. Trans-Atlantic Burlesquers 8-10; good business. Zig-Zag Alley 11-13. Bohemian Burlesquers 15-17. A Devil's Daughter 18. Dangers of Paris 19. Lost in New York 20. Trocadero Burlesquers 22-24. Williams and Walker 25. Limited Mail 26, 27. A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Mascagni Opera co. 6 charmed well filled house. Herbert Kelcey and Effie Shannon in Sherlock Holmes 9; large audience. Mr. Kelcey in the title-role was admirable, and Miss Shannon as Alice Faulkner, although having little to do, was very charming. Supporting co. was excellent. Vogel's Minstrels 11. Winchester 17. The Defender 18. Cook-Church co. 22-27. EDWARD H. TIBBITTS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Defender 6; fair patronage; universal satisfaction. Jere McAuliffe Stock co. 8-13 opened in A Young Wife to S. R. O.; competent co. Other plays: Shamus O'Brien, Between Love and Duty, Myles Aroon, Pitfalls of New York, and The Denites. Vogel's Minstrels 15. Superba 17. The Volunteer Organist 22. All on Account of Eliza 25.——OPERA HOUSE (W. W. Hanna, manager): The Girl in Blue Burlesquers 9, 10; good business. Miss New York, Jr. 15.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Blind Girl 6; light attendance pleased. Dot Karroll co. 8-10; fair attendance. Plays: A Night in Chinatown, The Inside Track, Cinderella, and Nan, the Mascot. When Reuben Comes to Town 11. Vogel's Minstrels 13. Oxenham's Moving Pictures 17. Tracy's Convict 18. Millerd and Reclaire Vaudeville co. 20. Uncle Josh Spruceby 23. The Power of the Cross 27. The Limited Mail 29.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Sherlock Holmes pleased large audience 8. Mascagni 6 pleased capacity. Phelan Stock co. 8-15 to good audiences. The Defender 25.——NEW LONDON OPERA HOUSE (James Nellan, manager): The Girl in Blue 5 entertained good audience.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Herbert Kelcey and Effie Shannon 10; excellent support; large audience. When Reuben Comes to Town 13. Superba 18. The Limited Mail 25. For Fair Virginia 28. Frankie Carpenter co. 29-Feb. 3.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Reuben in New York 4; fair audience. Stetson's U. T. C. 5, 6; large business. Hanlon's Superba 10 pleased large audience. A Fight for Millions 11-13. The Limited Mail 15-17. Papa's Baby 18-20. The Defender 23. Lovers' Lane 25.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): A Trip to the Jungles 5 pleased light house. Stetson's U. T. C. 8; fair business. Two Married Men 1. The Limited Mail 13.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Quincy Adams Sawyer 5; excellent performance to capacity. Tracy, the Escaped Convict 11. The Brownies (local) 11, 12.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, manager): Quincy Adams Sawyer 4 enthusiastically received by crowded house. U. T. C. 10; good co. and business. Vogel's Minstrels 16.

BRISTOL.—OPERA HOUSE (Michael Brothers, managers): The Girl in Blue 11. Mildred and Reclaure 19. Treasure Island 31.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Sons of Ham 12. Bennett-Moulton co. 22-27.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Game of Life 4; fair house. The Span of Life 5; small audience. The Parish Priest 6; fair attendance. Philadelphia Orchestra 9 to appreciative audience. The Sons of Ham 10; large house. The Volunteer Organist 12. Florodora 13. Denman Thompson 15. John Drew 16. Eight Bells 17. The Flaming Arrow 22. The Wilderness 23. Thomas E. Shea 25-Jan. 3.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Payton Sisters co. 1-6 to fair business; poor co. Nathan Hale 5 to large house. Hillyer's Wonders 8, 9. The White Slave 15.

JACKSONVILLE.—BURBRIDGE THEATRE (J. D. Burbridge, manager): The White Slave 13. When We Were Twenty-one 17. A Jolly American Tramp 20.

GEORGIA.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, managers): The Man from Mexico Nov. 28; fair and pleased audience. A Husband on Salary 2 pleased fair house. Mabel Paige co. 4-6; S. R. O. pleased. M. B. Curtis 12 failed to appear. A Jolly American Tramp 17. Two Merry Tramps 26. Among Those Present 29. A Merry Chase Jan. 7.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): The Gay Lord Quex 4; large audience; fine performance. Howard Kyle 8; fair audience; excellent performance. Peck's Bad Boy 12. A Jolly American Tramp 15. William H. Crane 16. When We Were Twenty-one 24. Cutter-Rogers co. 25. Mrs. Le Moyne 31. King Dodo Jan. 1.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): Mabel Paige 8-13. Plays: A Mountain Waif, The Country Girl, A Girl from the West, Carmen and The Outpost. Howard Kyle 9. Siemans-Sheridan Concert co. 15. W. H. Crane 17. Veterans' Minstrels (local) 19. When We Were Twenty-one 23. The Village Postmaster Jan. 9. Stuart Robson 17.

AMERICUS.—GLOVER'S OPERA HOUSE (Janes and Dudley, managers): Mabel Paige 1-3 to large and pleased audiences. Plays: A Mountain Waif, Roxanna's Claim, A Country Girl, and The Outpost. A Husband on Salary 6; light and disappointed audience. A Jolly American Tramp 17.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Bonnair Price co. 1-3; good performance and business. Plays: In a Woman's Power, Maud Muller, and North Carolina Folks. Peck's Bad Boy 9.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): Denman Thompson 8. Rose Coghlan 9. When We Were Twenty-one 22. Mr.

Bluff of New York 31.——WALKER HALL (Augusta Lyceum Association): Dark.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Wolf, managers): When We Were Twenty-one 16. A Jolly American Tramp 19. Mabel Paige co. 22-26. Mrs. Le Moyne 27. Two Merry Tramps 29.

GRIFFIN.—OLYMPIC THEATRE (E. R. Walcott, manager): Peck's Bad Boy 11. Holman Comedy co. 15-17. When We Were Twenty-one 20. Mrs. Le Moyne Jan. 2.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Brennan-Sale co. 9 canceled. Dark.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Dark 3-9. Rose Coghlan 10. Marguerita Sylva 12, 13. Mrs. Le Moyne 19, 20.

BAINBRIDGE.—OPERA HOUSE (F. A. Prevatt, manager): Brennan-Sale co. Nov. 29; fair business. Thelma 2; good performance; small audience.

ATHENS.—NEW OPERA HOUSE (H. J. Lowe, manager): Nathan Hale 15.

FORT GAINES.—COLEMAN HALL (Coleman Brothers, managers): Dark.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hanaford, manager): Hunting for Hawkins 3; fair business. Hello, Bill 5; fair business. Schubert Symphony Concert co. 8. E. J. Carpenter's A Little Outcast 15. Foxy Quiller 23.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): The Royals in Friends Nov. 29; very good performance to small house. At Sandy Bottom 4; small house; good co. Richard Carvel 9. The Princess Chic 16. Jeffries-Fitzsimmons Combination 17.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Hunting for Hawkins 2; good house and satisfaction. A Warm Baby 15. E. J. Carpenter's Little Outcast 17. Friends 20. Foxie Quiller 22. Gordon-Shay Opera co. 25.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): A Warm Baby 13.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Kennedy Stock co. 1-5 in Check, The Midnight Express, Two Jolly Tramps, Woman Against Woman, and A White Slave to good business. A Little Outcast 6; fair business pleased. The Road to Ruin 7; packed house satisfied. The Burgomaster 10. The Prisoner of Zenda 11. Old Innocence 12. Human Hearts 14. Side Tracked 17. East Lynne 18. Midnight in Chinatown 20. A Bunch of Keys 21. Next Door 25. Williams and Walker 27. The Burglar and the Waif 28. Romeo and Juliet 30. A Thoroughbred Tramp Jan. 1. Are You a Mason 2. Florodora 4. Lillian Mortimer Stock co. 5-11. A Poor Relation 12. Harlow Brothers' Minstrels 13. A Foxy Boy 15. The Darkest Hour 17. The Sign of the Cross 18. Mickey Finn 19. Stetson's U. T. C. 20. Nathan Hale 22. The Power Behind the Throne 24. A Millionaire Tramp 25. Thomas Jefferson 26. Foxy Quiller 28. Rose Coghlan 30. 'Way Down East 31.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Black Patti Troubadours Nov. 27; large and pleased audiences. Murray and Mack 1; large audience; good performance. Grace Cameron Opera co. in A Normandy Wedding 3; large audience; fine performance. A Bunch of Keys 8; large house; satisfactory performance. Gypsy Jack 12. Decker and Veronee co. opened 15 in The Little Minister. Other plays: The Curse of Paris, In the Castle of the King, A Gambler's Sweetheart, The Princess of Patches, Cinderella and In the Shadow of the Gallows. Williams and Walker 24. The Heart of Maryland 26. Are You a Mason 29. 'Way Down East 31. The Liberty Belles Jan. 1. A Pair of Jolly Husbands 2. Grace Hayward co. 5-10.

BELVIDERE.—DERTHICK'S OPERA HOUSE (O. C. Jackson, manager): McFadden's Row of Flats 3; good performance and house. The Peddler's Claim 6; fair performance and house. A Millionaire Tramp 8 failed to appear. Romeo and Juliet 10. On the Suwanee River 12. A Midnight in Chinatown 16. Jasper's Birthday 18. Romance of Elmdale Farm 2[illegible] East Lynne 26. The School for Scandal 30. The Strollers Jan. 1. Barbara Frietchie 3. The Prisoner of Zenda 6. A Jolly Man's Troubles 7. Mr. Jolly of Joliet 9.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): A Night on Broadway 2 delighted good audience. Whose Baby Are You 3; fair attendance. Ezra Kendall 4 pleased large house. Zaza 5; fair business. A Stranger in New York 6; fair audience. W. O. Edmunds' co. presented Midnight in Chinatown 8 to small house. In Old Kentucky 9. The Crisis 10. Frank Daniels 12. East Lynne 15. Human Hearts 17. Side Tracked 20. Grace Haywood co. 22-27.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): A Stranger in New York 3 pleased fair house. The Hoosier Girl 6 entertained good house. Old Innocence 9. Gypsy Jack 10. In Old Kentucky 11. The Road to Ruin 13. The Bonnie Brier Bush 15. The Penitent 17. The Storks 20. The Heart of Maryland 23. The Fatal Wedding 25. Williams and Walker 26. Are You a Mason 27. Grace Hayward co. 29-Jan. 3.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Old Si Plunkard 3 pleased top-heavy house. A Millionaire Tramp 5 to fair business. Davidson Stock co. 8-13 in The Great Diamond Robbery, The Strange Adventures of Miss Brown, Jim, the Penman, Humbug, Under Two Flags, Fanchon, the Cricket, and Possum Ridge; pleased large audiences. The Fatal Wedding 29. Happy Hooligan 31. William Owen 1.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): The Night Before Christmas 3 good house; scored. An American Gentleman 8; fair house pleased. A Warm Match 13. Grace Hayward co. 15-20. Indiana Folks 24. The Lighthouse Robbery 25. A King of Tramps 26. Alice of Old Vincennes 29. Sporting Life Jan. 1. Midnight in New York 5. Foxy Grandpa 6. A Hoosier Daisy 7. Barbara Frietchie 14. Mickey Finn 15.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Walkan, Jr., manager): The Dagger and the Cross Nov. 26; small business pleased. The Village Postmaster 27; good house; fair performance. Old Si Plunkard 29 pleased large house. Human Hearts 1; fair co. and business. Busy Izzy 2; small but enthusiastic audience. The Liberty Belles 4 disappointed good house. Old Innocence 8. Gypsy Jack 9. The Road to Ruin 11.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Deemster 6; good house. Midnight in Chinatown 10. A Bunch of Keys 12. Indiana Folks 13. Isabel Irving 15. The Man from Sweden 18. California 19. Ten Nights in a Bar Room 20. The Heart of Maryland 25. The Fatal Wedding 27. Ole Olson 29. 'Way Down East 30. Happy Hooligan Jan. 1. The Liberty Belles 2. Are You a Mason 3.

PANA.—NEW GRAND (J. C. Gallier, manager): The Night Before Christmas 1; fair house pleased. Her Marriage Vow 4; small house; co. good. A Little Outcast 5; topheavy house pleased. The Road to Ruin 8. Behind Prison Bars 10 canceled. Side Tracked 13. East Lynne 17. A Millionaire Tramp 20. Nebraska Indians 23. An American Gentleman 26. National Stock co. 29-31. Elmdale Farm Jan. 1.

CAIRO.—THEATRE (Bennett and Williamson, managers): The Pride of Jennico 6 canceled. Lillian Mortimer co. 8-13 opened to good business and pleased. The Pay Train 15 failed to appear. Grau Opera co. in El Capitan 16. Spedden and Paige co. 18-20. Indiana Folks 25. Quinlan and Wall's Minstrels 27. Colorado 30. Romeo and Juliet Jan. 1. A Poor Relation 3. Alice of Old Vincennes 6.

ROCK ISLAND.—ILLINOIS THEATRE (Archie M. Cox, manager): Isabel Irving 5. The Evil Eye 7. In Old Kentucky 8. Percy Haswell 9. Ten Nights in a Bar Room 10. Ezra Kendall 11. A Bunch of Keys 14. Jordan Dramatic co. 15-17. A Hoosier Daisy 20. Over the Fence 21. Mascagni Opera co. 25. Lord Strathmore 26. 'Way Down East 27. U. T. C. 28. The Burglar and the Waif 31.

JOLIET.—THEATRE (William H. Hulshizer, manager): Old Si Plunkard 2; capacity well pleased. On the Quiet 3; large business; performance good. McFadden's Row of Flats 6; S. R. O.; performance well received. The Peddler's Claim 8; fair house and performance. Ezra Kendall 9. Devil's Island 10. Williams and Walker 13. Murray Comedy co. 14-22.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Ten Nights in a Bar Room 3; good satisfaction to large business. On the Suwanee River 9. McCarthy's Mishaps 25. Stetson's U. T. C. 26. The Penitent 31. Richard and Pringle's Minstrels Jan. 5. Herrmann, the Great 7. The Prisoner of Zenda 13. Davidson Stock co. 18-23.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field, manager): Porter J. White in Faust 3; large audience; excellent co. Lyons Stock co. 4-6 in Wicked London, Hearts of Gold, and A Girl from Dixie; co. and business good. J. A. Simons in Rip Van Winkle 12. Side Tracked 18. Simvelle's Romeo and Juliet 22. Totten's Comedians 25.

KEWANEE.—McCLURE'S OPERA HOUSE (C. E. Rowley, manager): On the Quiet 4; good satisfaction; large audience. Rip Van Winkle 9. A Bunch of Keys 11. A Millionaire Tramp 13. The Man from Sweden 19. Side Tracked 23. East Lynne 24. A Hoosier Daisy 25. Ole Olson 30. California Jan. 5. Janice Meredith 6. U. T. C. 7.

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): Porter J. White's Faust Nov. 30; S. R. O.; good co. Devil's Island 7; good co.; business fair. Nellie Peck Saunders 10. Romeo and Juliet 14. California 18. A Hoosier Daisy 21. Sporting Life 28. Ben Hendricks 31. Are You a Mason Jan. 4.

AURORA.—OPERA HOUSE (J. H. Plain, manager): McFadden's Row of Flats 5; pleased large audience. Si Plunkard 6; good business and satisfaction. Ezra Kendall 8 amused large house. On the Suwanee River 11. California 13. West's Minstrels 16. The Man from Sweden 19. Davidson's Stock co. 22-27. Happy Hooligan 30. William Owen 3.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Si Plunkard 4; fair house and co. On the Suwanee River 8; co. excellent; good house. Romeo and Juliet 11. Waifs of New York 15. The Minister's Daughters 17 canceled. Ole Olson 22. Elmdale Farm 24. Jordan Dramatic co. 25-27. The Penitent Jan. 2. Beckman's Comedy co. 12-17.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, manager): Old Jed Prouty 1; business poor; performance good. An American Gentleman 4 pleased fair business. Rip Van Winkle 8. A Bunch of Keys 10. A Millionaire Tramp 11. David Harum 17. Ezra Kendall 19. Murray Comedy co. 22-27.

ARCOLA.—THEATRE (Buckle Croycroft Co., managers): Madame Elsie De Tourney co. 3, 4, presenting Mary Queen of Scott and Romeo and Juliet. Her Marriage Vow 10. Midnight Express 12. Dempsey's Comedians 20-22. Are You a Mason 26. An American Gentleman 30. An American Hustler Jan. 2.

KANKAKEE.—ARCADE OPERA HOUSE (Joseph G. Chandler, manager): Devil's Island 8; good business. A Peddler's Claim 10. The Lighthouse Robbery 13. California 15. The Tide of Life 17. The Penitent 19. Robert B. Mantell 22. Romeo and Juliet 25. Human Hearts 27.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, manager): Burt's East Lynne 9. Behind Prison Bars 18 failed to appear. Barlow's Minstrels 25. Romeo and Juliet 30. The Counterfeiters Jan. 1. The Black Vipers 5. Sporting Life 9. The Darkest Hour 16.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, manager): Old Si Plunkard 8. The Prince of Pilsen 9. Ezra Kendall 10. The Devil's Island 11. The Evil Eye 13. A Devil's Auction 17. U. T. C. 25. Isabel Irving 26. McCarthy's Mishaps 27.

TAYLORVILLE.—VANDEVEER'S OPERA HOUSE (M. J. Hogan, manager): Davidson Stock co. Nov. 13-15. David Garuth 22. Ward's Minstrels 24. The Light House Robbery 8. A Millionaire Tramp 17. A Bunch of Keys 23. An American Gentleman 27.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, manager): An American Gentleman 3. Midnight in Chinatown 9. The Crisis 11. A Bunch of Keys 15. The Man from Sweden 16. Ten Nights in a Bar Room 18. Jordan Dramatic co. 22-24.

OLNEY.—HYATT'S OPERA HOUSE (A. Harris, manager): A Little Outcast 4. Side Tracked 12. The Denver Express 16. Are You a Mason 20. Light House Robbery 31. Sporting Life 3. The Darkest Hour 9.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): An American Gentleman 5 to small house. Tim Murphy 6; good audience pleased. Faust 11. In Old Kentucky 12. East Lynne 13.

CHATSWORTH.—GRAND OPERA HOUSE (Corbett and Baldwin, managers): Wages of Sin 4 (local); good performance. A Millionaire Tramp 29.——HARBEKE'S OPERA HOUSE (F. J. Harbeke, manager): Mary Gilbert Concert co. 12, 13.

MATTOON.—THEATRE (Charles Hogue, manager): The Night Before Christmas 2 pleased small house. Rip Van Winkle 4 pleased fair business. The Burgomaster 9. Her Marriage Vow 11. East Lynne 12. The Midnight Express 13.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager): 'Way Down East 6, 7. The Peddler's Claim 9. M'liss 14. The Village Parson 21. The Man from Sweden 25. Happy Hooligan 28.

MARION.—ELKS' OPERA HOUSE (Charles Hay, manager): A Hoosier Girl 3; good business pleased. The Lighthouse Robbery 4; fair business; good co. East Lynne 8; fair co. and house. The Denver Express 12. Raymond, hypnotist, 22-24.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, manager): Gypsy Jack 8. Romeo and Juliet 15. The Man from Sweden 20. An American Gentleman 25. Sporting Life 29.

METROPOLIS CITY.—MUSIC HALL (Whyers and Quante, managers): The Denver Express 10. Gentry Stock co. 15-20 canceled. Muldoon from Paris 25. Romeo and Juliet Jan. 2.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, manager): A Light House Robbery 5. Her Marriage Vow 8. Rebecca Warren 11. Gentry Stock co. 15-20. Colorado 29.

CLINTON.—RENNICK OPERA HOUSE (H. L. Nickoll, manager): Human Hearts 3; full house pleased. The Lighthouse Robbery 8 failed to appear. The Road to Ruin 10. A Millionaire Tramp 18.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): On the Suwanee River 7; good business. A Millionaire Tramp 10. California 12. The Man from Sweden 14.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Simvelle's Romeo and Juliet 8. On the Suwanee River 13. William Owen in School for Scandal 29.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Isabel Irving 2. A Millionaire Tramp 3. Old Jed Prouty 4. California 9. The Evil Eye 12. Ezra Kendall 15. A Devil's Auction 16.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, manager): Porter J. White's Faust 6. Sherman Comedy Co. 15.

MORRISON.—AUDITORIUM (Lewis and Shelley, managers): Si Plunkard 10. Romeo and Juliet 12. Katie Emmett 30.

BETHANY.—VADAKIN OPERA HOUSE (J. B. Vadakin, manager): Rip Van Winkle 2; small house; good co. Dark 8-13.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Side Tracked 16. Lovett's Boston Stars 18.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, manager): The Light House Robbery 11; good performance and house. California 17.

MARSHALL.—PYTHIAN THEATRE (Rector and Baird, managers): Gamble's Medicine co. 10. Sherman Comedy co. 22-27.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Jordan Dramatic co. 8-10.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, manager): The Heart of Maryland 3; fair audience; excellent co. The Wizard of Oz 4; large audience; pleased. Al. G. Field's Minstrels 5. On the Quiet, The Liberty Belles, and The Girl and the Judge booked for 8, 9, 10, canceled. The Show Girl 11. Alice Fisher 12 canceled. Are You a Mason 16. Beside the Bonnie Brier Bush 25. Foxy Grandpa 26. Porter J. White 29. Grau Opera co. 31. The Crisis Jan. 1.——THE GRAND (E. L. Kinneman, manager): Pete Baker 6; good houses; well received. Ben Hendrick 12, 13. Her Marriage Vow 18. An American Hustler 19. The Fatal Wedding 20. A Warm Match 22-24. Oriental Burlesquers 25. The Span of Life 30. Mickey Flynn Jan. 1.——SOLDIERS' HOME THEATRE (E. L. Kinneman, manager): Ben Hendrick 11. An American Hustler 18. Brown's in Town 12. A Ragged Hero 18.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., manager): The Pride of Jennico 3; good co.; fair house. The Night Before Christmas 5 pleased light house. The Liberty Belles 6; good co. and house. Grace Haywood co. 8, 9, in Graustark pleased S. R. O., and in The Charity Ball, pleased good house. Grace Haywood co. 10-13. Alice Fisher 15, 16. The Village Parson 17. The Prisoner of Zenda 18. Are You a Mason 19. The Light House Robbery 20. The Fatal Wedding 22. King of Tramps 23, 24. Human Hearts 25. West's Minstrels 26. A Warm Match 27. Mascagni 28. Otis Skinner in Lazarre 29. Gertrude Coghlan 30. The Denver Express 31. Foxy Grandpa Jan. 1. Sporting Life 2. Man to Man 3.

RICHMOND.—GENNETT THEATRE (Murray and Swisher, managers): The Way of the World 1; fair house; excellent performance. Tim Murphy 4 pleased fair house. King Dodo 8. The Liberty Belles 11. Are You a Mason 12. The Sign of the Cross 17. A Royal Prisoner 20. Under Two Flags 25. Dan Daily 27. Margaret Sylvia 30. Two Merry Tramps Jan. 1. The Christian 3. When the Bell Tolls 6. Through the Centre of the Earth 8.——PHILLIPS OPERA HOUSE (Murray and Swisher, managers): A Millionaire Tramp 6; good performance; fair house. Saervise Stock co. 15-20. Oriental Burlesquers 26.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, manager): Murray Comedy co. 1-3 to fair business. The Heart of Maryland 4 pleased large and enthusiastic house. The Way of the World 5 delighted large house. Happy Hooligan 6 crowded house. The Show Girl 8. Lost in the Desert 9. Dolly Varden 11. Williams and Walker 12. Lost in New York 13. Mascagni 15. The Game of Life 17. Out of the Fold 18. Tracy, the Outlaw 20. Kennedy Stock co. 22-27. The Bonny Brier Bush 29. Florodora 31.

EVANSVILLE.—GRAND (C. J. Scholz, manager): A Little Outcast 3; poor house. East Lynn 6; fair house; satisfaction. Dolly Varden 8; good house; most delightful performance. Bertha Galland 9; pleased. Helen Grantly 13 canceled. Alice Fisher 17. Grau's Opera co 20. Are You a Mason 25.——PEOPLES' (C. J. Scholz, manager): A Warm Match 7; fair house; pleased The Village Parson 14. Human Hearts 21. Ten Nights in a Bar Room 25. West's Minstrels 28.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Elsie De Wolfe 4 to fair business; excellent co. An American Gentleman 6 pleased fair house. The Show Girl 9; good business; satisfactory performance. Louisiana 10 canceled. A Royal Prisoner 12. Under Two Flags 15. Out of the Fold 17. The Great Lafayette Show 20. Just Struck Town 22. The Prisoner of Zenda 25. Foxy Grandpa 31. A Warm Match Jan. 1. El Capitan 3. Quinlan and Wall's Minstrels 4.

WASHINGTON.—OPERA HOUSE (Herall Brothers, managers): Robert B. Mantell in The Dagger and the Cross 3; large audience; performance excellent. Porter J. White 6; poor house; co. good. A Warm Match 8 highly pleased fair house. The Middleman 12 canceled. Human Hearts 15. The Prisoner of Zenda 17. Are You a Mason 23. An American Hustler 29. Alice of Old Vincennes 31. The Eleventh Hour Jan. 1.

SEYMOUR.—THEATRE (W. P. Rooney, manager): A Devil's Lane Nov. 28; good performance and house. Gordon and Bennett's A Royal Slave 30; capacity pleased. Robert Mantell 4; banner business of season. Porter J. White 8; small but appreciative audience. East Lynne 8; fair business pleased. The Middleman 17 canceled. Denver Express 23. In Louisiana 26 canceled. Two Merry Tramps 27. Indiana Folks 30 canceled.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Pete Baker 2; excellent satisfaction to small house. The Night Before Christmas 5; co. good; attendance fair. Uncle Hez 6 pleased good house. Akerstrom Comedy co. 11-13 in My Oriental Friend, Under the City Lights, Jack, the Giant Killer, and The Doctor's Warm Reception. Rice's The Show Girl 16.

KOKOMO.—SIPE THEATRE (C. H. Havens, manager): East Lynne 26. The Middleman 27. The Burgomaster 28. The Pride of Jennico 29. Devil's Island 2. 'Way Down East 4. De Onzo Brothers 6. The Show Girl 10. An American Hustler 15. Just Struck Town 23. The Prisoner of Zenda 25. A Mother's Love 28. Man to Man 30. One Night in June Jan. 3. Mickey Finn 7.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): 'Way Down East Nov. 26; excellent performance; good business. Banda Rosa 27; excellent concert; fair business. A Standard Article 1; fair attraction; poor business. Harry Shannon co. 8-15 opened with Legally Dead to S. R. O. Out of the Fold 16. The Rivals 24. A King of Tramps Jan. 1. William Owen 6. King Dodo 8.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): A Warm Match 4. Pete Baker 5. Uncle Hez 8. A Wise Tramp 10. Porter J. White's Faust 13. The Fisherman's Daughter 15. Midnight in New York 17. An American Hustler 22. Weary Willie Walker 25. David Caruth 27. The Prisoner of Zenda 30. Mickey Finn 31.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Foxy Grandpa 12. Out of the Fold 13. The Rivals 25. Florodora Jan. 1.——AUDITORIUM (Harry G. Sommers, manager): The Devil's Auction 15. Lady Society Minstrels (local) 17. The Game of Life 20. Himmelien's Stock co. 22-27.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Murray Comedy co. 4-6 in Two Friends, Nature's Nobleman, Cinderella, and Mr. Martin's Secret; fair business and satisfaction. An American Gentleman 13. The Game of Life 18. Isabelle Irving 31. Brooke's Band Jan. 7.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, manager): A Millionaire Tramp 5 pleased good house. The Eleventh Hour 16. The Fisherman's Daughter 31.——MASONIC OPERA HOUSE (Ed Doyle, manager): Uncle Hez 19. O'Hooligan's Wedding Day 22.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Heart of Maryland 2 pleased fair house. Al. G. Field's Minstrels 3 entertained fair audience. Happy Hooligan 5; fair house. Dolly Varden 10. Williams and Walker 11. Are You a Mason 12.

ELWOOD.—KRAMER GRAND (J. A. Kramer, manager): America (local) 3, 4; large houses. Tim Murphy 5; excellent attraction. Al. G. Field's Minstrels 6; excellent performance to S. R. O. Ole Olson 10. Uncle Hez 11. Porter J. White in Faust and David Caruth 12, 13.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Crimmons and Gore 5. The Tide of Life 11. Her Marriage Vow 16. The Prisoner of Zenda 19. De Onzo Brothers 20. The Poor Mr. Rich 24. The Minister's Daughters 25. The Light House Robbery 29. Man to Man Jan. 1. Next Door 3.

NOBLESVILLE.—GRAND (C. M. Raphun, manager): 'Way Down East 3; capacity pleased. Akerstrom Comedy co. 8-15 opened to good house with My Oriental Friend; co. poor. Uncle Hez 12. A Warm Match 17. An American Hustler 23.

GARRETT CITY.—WAGNER OPERA HOUSE (J. William Wagner, manager): Hot Stuff 1 failed to appear. Fred Paul's Modern Minstrels 8; house fair; co. good. Lost in New York 11. My Wife's Husband 15. The Three Musketeers 25.

FRANKLIN.—NEW OPERA HOUSE (L. Zeppenfeld, manager): Robert Mantell Dec. 6; good house; performance excellent. The Prisoner of Zenda 15. Human Hearts 18. An American Hustler 24. In Louisiana 27.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): An American Gentleman 12. Quinlan and Wall's Minstrels Jan. 6. Mickey Finn 10. Brook's Band 13. Down and Up 16. The Moth and the Flame 31.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, manager): The Tide of Life 25. A Bunch of Keys 28. Brooke Band Jan. 5. The School for Scandal 9. Rupert of Hentzau 13. The Tide of Life 25. A Bunch of Keys 27. Brooke's Band Jan. 5.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): David Caruth 2. Faust 9. The Tide of Life 12. The Poor Mr. Rich 23. Next Door Jan. 5. Romeo and Juliet 19. A Runaway Match 22.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): A Fisherman's Daughter 13. Fred Lewis Operatic Minstrels and Old Plantation 17. Midnight in New York 18. An American Hustler 20. Jule Walters 24. Clark Stock co. 25-27.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): A Wise Tramp 1 failed to appear. Dempsey's Comedians 8 canceled. The Tide of Life 18. Wabash Glee Club 20.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, manager): The Baldwins, hypnotists, 15-17. Elsie De Tourney 18-20. Imperial Concert co. 23.

PERU.—WEBB OPERA HOUSE (F. B. Webb, manager): On the Quiet 6. An American Gentleman 11. The Tide of Life 15. The Fisherman's Daughter 16. Van Dyke Eaton co. 22-27. Porter J. White 30.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): 'Way Down East 5; good business; excellent satisfaction. A Royal Prisoner 13. West's Minstrels 17. M'liss 22.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Uncle Hez 7. A Royal Prisoner 18. A Wise Tramp 23. David Caruth 26. McCarthy's Mishaps 31. Elks' Minstrels (local) Jan. 1.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, manager): Whitney's Minstrels 6. O'Hooligan's Wedding 9. Under Two Flags 11. Midnight in New York 15. A Ruined Life 22. David Caruth 29.

FAIRFIELD.—GRAND OPERA HOUSE (D. F. Drake, manager): Sporting Life 1. Richards and Pringle's Minstrels 3. David Harum 5. A Bull in a China Shop 25. Thelma 29. Terry's U. T. C. 31.

ELWOOD.—KRAMER GRAND (J. A. Kramer, manager): Ole Oleson 10. Uncle Hez 11. Porter J. White's Faust 12. David Caruth 13. A Wise Tramp co. 15 is reported stranded at Hartford City.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): A Devil's Auction 13. Out of the Fold 15 closed pending litigation between partners. Harry Shannon co. 22-27.

BEDFORD.—NEW STONE CITY OPERA HOUSE (F. X. Johnson, manager): David Caruth 3; good house; performance fair. The Tide of Life 8; good house; performance poor.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): George Iott Concert co.; good performance and house. Under Two Flags 9.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): American Born 5 (local) pleased large audience.

LA FAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Kennedy's Players 15-22 (except 17). J. H. Stoddart in Bonnie Brier Bush 17.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Lost in New York 12. Porter J. White 16. A Mother of Hearts 21. Faust 29.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Uncle Hez 15. A Warm Match 20.

TIPTON.—KLYLEA THEATRE (C. W. Maxwell, manager): A Warm Match 16. Under Two Flags 19. Mr. Plaster of Paris 24. Midnight in New York 26.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): The Shannons 1-6. Royer Brothers 23.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): The Madman 5. A Standard Article 29.

TELL CITY.—OPERA HOUSE (F. J. Ballis, manager): Human Hearts 14. Two Merry Tramps 21. Clark Stock co. 28. The Eleventh Hour Jan. 4.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): A Millionaire Tramp 4. Uncle Hez 25. The Tide of Life 29. Two Merry Tramps 31.

GREENSBURG.—GRAND OPERA HOUSE (A. Goyert, manager): David Caruth 11.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (E. L. Garnett, manager): The Minister's Son 2; good performance and house. Stater's Madison Square Theatre co. 3-5 in Won by Waiting, Nell Gwynn and Hand of Man; excellent performances; fair houses. The Diamond King 8-10. The Dice of Death 13. Weary Willie Walker 15. Lord Strathmore co. 19. A Royal Sport 24. A Jolly Rover 27.

CHICKASHA.—WAGNER OPERA HOUSE (H. D. Burt, manager): A Chicago Tramp 16. Two Married Men 19. Stater's Comedians 22-27.

ATOKA.—OPERA HOUSE (F. D. Crawford, manager): Davy Crockett 9.

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IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Otis Skinner in Lazarre 2; fair business; excellent attraction. David Harum 5; large business; fine production. A Hoosier Daisy 9. Opie Reid 18. A Foxy Boy 25. Mr. Jolly of Joliet 29. 'Way Down East Jan. 5.——ITEMS: A Run for Her Money co. closed at Marshalltown 13.

FRANK E. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Zaza 3; good performance and business. Busy Izzy 4 pleased good house. Isabel Irving 6; good performances. In Old Kentucky 7; small but well satisfied audience. The Evil Eye 8; performance deserved more liberal patronage. The Man from Sweden 9. Beside the Bonnie Brier Bush 11. Ezra Kendall 13. A Hoosier Daisy 14. Jordan Dramatic co. 18-20. Human Hearts 21. The Crisis 25. Mascagni Opera co. 26. Stetson's U. T. C. 27. Side Tracked 28. Cooke and Clinton 29. The Burglar and the Waif 30. Lost in the Desert 31.——TURNER HALL OPERA HOUSE (Fred Kuehl, manager): Rosar and Mason 15-20.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, manager): Dalrymple Comedy co. 8-10. Plays: In Dixie Land, The Man Outside, and The Embassy Ball; fair co.; poor business. David Harum 12; capable co.; fair attendance. Stetson's U. T. C. 13; satisfactory production; usual good patronage. Ten Nights in a Bar Room 15. Isabel Irving 19. The Power of the Cross 22. Thelma 25. A Thoroughbred Tramp 27. The Burgomaster 29. Janice Meredith 30. Over the Fence Jan. 1. Herrmann 2.——GRAND OPERA HOUSE (Edward M. Fritz, manager): Duncan Clark's Lady Minstrels 10 pleased fair business.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): In Old Kentucky 2; good co.; fair business. Gertrude Coghlan 3; fair co. and audience. Otis Skinner 4 presented Lazarre to S. R. O.; excellent satisfaction. George Sidney 5; large business. Grace Cameron Opera co. 10. 'Way Down East 12, 13. The Power Behind the Throne 15.——GRAND OPERA HOUSE (William Foster, manager): A Hoosier Daisy 1-3; good co. and business. Just Struck Town 4-6; satisfactory co. and business. M'liss 8-10. Gideon's Minstrels 11-13. The Deemster 15-17. A Bull in a China Shop 18. A Thoroughbred Tramp 19, 20.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Evil Eye 5 pleased topheavy house. Ezra Kendall 6 to large and enthusiastic audience. The Crisis 8 to moderate business; play and co. scored hit. Frank Daniels 10 to fine business; audience enthusiastic. The Bonnie Brier Bush 12. The Royal Family 13. Ten Nights in a Bar Room 16. Human Hearts 20. Mascagni Opera co. 23. The Burgomaster 25. Side Tracked 26. The Burglar and the Waif 28. A Hoosier Daisy 30. Stetson's U. T. C. Jan. 1. Janice Meredith 2. The Show Girl 3.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Isabel Irving in The Crisis 3 pleased good house. The Storks 4 pleased full house. West's Minstrels 5; good attraction; fair house. A Normandy Wedding 6 drew well and pleased. J. H. Stoddart 8. The Man from Sweden 10. The Evil Eye 11. Thelma 13. Sporting Life 15. Elmdale Farm 14. George Sidney 19. U. T. C. 20. Mrs. Brune 23 canceled. Mr. Jolly of Joliet 25. Old Si Plunkard 27. The Show Girl 30.——COATES OPERA HOUSE (Frank W. Coates, manager): Rosar and Mason Stock co. 22-27.——STOUT'S AUDITORIUM (Y. M. C. A., managers): Snollygoster in Politics 9.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Lovers' Lane 3; good business; co. fair. Flora DeVoss co. 4-6 in Princess Lou, Pawn Ticket 210 and the Golden Giant Mine; full house. Just Struck Town 8; small house; co. not up to standard. Sporting Life 9. The Power Behind the Throne 10. Thelma 11. Sweeny and Alvido Minstrels 12 canceled. Elmdale Farm 17. Stetson's U. T. C. 18. Mrs. Brunne 22 canceled. Gordon Shea Opera co. 23. A Thoroughbred Tramp 25. The Show Girl 29. Si Plunkard Jan. 1. At Cosey Corners 7. King of Tramps 15.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, managers): Dixie Jubilee Singers 5 failed to appear. David Harum 6; very satisfactory performance to S. R. O. The Power Behind the Throne 11. Richards and Pringle's Minstrels 20. Behind Prison Bars 21. Colorado 26. The Man in the Iron Mask 30.——ITEM: A Run for Her Money co. closed at Marshalltown 13.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, manager): Rosar and Mason's Comedians 1-6; fair houses; good co. Plays: My Lady Nell, A Celebrated Case, A Bachelor's Twins, From Riches to Poverty, Monte Cristo, A Southern Kid, and An Arizona Girl. Gordon-Shay Grand Opera co. 15. The Boy Tramp 23. Hickman-Bessey co. 29-3. Beggar Prince Opera co. Jan. 7. The Girl from 'Frisco 12. Side Tracked 16. Elks' Minstrels 21. Reaping the Harvest 28.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): Hickman Bessy co. 1-6 opened to S. R. O. in Nature's Nobleman; co. good. Plays: Grit, the Newsboy, The Winning Hand, The Diamond Mystery, Shamrocks of Ireland, The Christian's Son; good houses unappreciative. The Star Boarder 10. Stetson's U. T. C. 12. The Girl from Frisco 19. California 29. Thelma 31.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): David Harum 2; business undeservedly small. In Old Kentucky 3; fair house. The Power Behind the Throne 4 to light business. A Royal Family 8 to small but delighted audience. Grace Cameron Opera co. 9. The Evil Eye 10. Knute Erickson 11. Isabel Irving 12. Sporting Life 16. A Hoosier Daisy 17. Busy Izzy 18. Stetson's U. T. C. 19. 'Way Down East 25.

RED OAK.—EVANS THEATRE (W. H. Evans, manager): Beggar Prince Opera co. Nov. 27 in Fra Diavolo; excellent performance to S. R. O. E. J. Carpenter's For Her Sake 1; very fine performance; good house. The Star Boarder 5; good performance; pleased large audience. A Thoroughbred Tramp 9. My Partner 15 (local).

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, managers): Evil Eye 2; fine performance; large business. Lovers' Lane 4; good production and house. Sporting Life 6; fair performance; good audience. The Power Behind the Throne 9. M'liss 11. A Run for Her Money 13. A Hoosier Daisy 16. Busy Izzy 17. The Crisis 22.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): William Owen in The School for Scandal 4; fair performance; light house. Sporting Life 12. Mr. Jolly of Joliet 26.——STEYER'S OPERA HOUSE (George Higgins, manager): U. T. C. 6; fair house.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): In Old Kentucky 5. The Power Behind the Throne 6. Whitney Opera co. 8. Beggar Prince Opera co. 11. The Man from Sweden 12. Isabell Irving 13. Sporting Life 17. 'Way Down East 26. The Burgomaster 30.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, manager): A Foxy Boy 7; good co.; large audience. Gertrude Coghlan 9. A Stranger in New York 12. A Thoroughbred Tramp 14. North Brothers' Comedians 16-20. The Eleventh Hour 21.

FORT DODGE.—MIDLAND THEATRE (S. T. Meserov, manager): David Harum 9. 'Way Down East 11. The Power Behind the Throne 13. A Thoroughbred Tramp 18. Gordon Shay Opera co. 22. The Denver Express 25. Mr. Jolly of Joliet 30.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Power Behind the Throne 2; large business pleased. Whose Baby Are You 4; light business. Ezra Kendall 5 pleased large audience. Frank Daniels 11. Isabel Irving 16. Ten Nights in a Bar Room 17. Human Hearts 19.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, manager): A Bunch of Keys Nov. 25; fair business. Thelma 2; good house; well pleased. Lansdale Theatre co. 8-13. Beggar Prince Opera co. 27.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): The Crisis 4. Grace Cameron Opera co. 5. In Old Kentucky 6. The Evil Eye 9. The Bonnie Brier Bush 10.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. W. Heron, manager): David Harum 6; good business and co. Beggar Prince Opera co. 23. 'Way Down East Jan. 6.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): [illegible]

pleased fair audience. The Denver Express 8. The Eleventh Hour 16.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): A Foxy Boy 5. The Man in the Iron Mask 8. 'Way Down East 10. Grace Cameron 11. A Thoroughbred Tramp 13.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, manager): Hinsdale Farm 7. A Thoroughbred Tramp 17. Beggar Prince Opera co. 25. The Eleventh Hour 27.

RED OAK.—EVANS' THEATRE (W. H. Evans, manager): A Thoroughbred Tramp 8. My Partner (local) 15. The Denver Express 17. The Girl and the Judge 19.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Just Struck Town 3. David Harum 8. Sporting Life 11. Mr. Jolly of Joliet 20.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, manager): Russell Stock co. 15-17. The Girl from 'Frisco 18. Beggar Prince Opera co. Feb. 17.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Richard and Pringle's Minstrels 12. Stetson's U. T. C. 17.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlain, Kindt and Co., managers): Ezra Kendal 11. David Harum 13. The Crisis 18.

GRINNELL.—COLONIAL THEATRE (Lamphere and McConnell, managers): Lovers' Lane 2. Beggar Prince Opera co. in Fra Diavolo 8.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Richards and Pringle's Minstrels 19.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): The Man in the Iron Mask 2. David Harum 4. Thelma 6.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prince, managers): Warren Comedy co. 11-13. Mr. Jolly of Joliet 18.

ONAWA.—NEW OPERA HOUSE (Len C. Sears, manager): The Star Boarder 4.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Roy Crawford, manager): 'Way Down East Nov. 30, 1 to large and appreciative audiences. Mahara's Minstrels 3; fair house and co. A Thoroughbred Tramp 4 pleased fair attendance. James Neill 5; good house; excellent attraction. Lewis Morrison 6; large audience; good co. The Game Keeper 7-10. Kings and Queens 9. On the Stroke of Twelve 11. Gertrude Coghlan 12.——GRAND OPERA HOUSE (Crawford and Kane, managers): Gordon-Shay Grand Opera co. 3-5, presenting Faust, Carmen, and Il Trovatore; good co.; patronage fair. Janice Meredith 13; good house and attraction; co. strong. Hello, Bill 14. Florodora 22. Ferris Comedians 15-20. Stuart Robson 16. Frank Daniels 18. Gideon's Minstrels 20.

RAYMOND J. LYDDANE.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Ferris Comedians 1-6 presented to good business In Dixie Land, Linwood, The Man Outside, My Jim, Heart and Sword, and The Lady of Lyons. At the Old Cross Roads 6; satisfactory business; co. good. Harry Ward's Minstrels 8. The Forger's Daughter 9. Kings and Queens 10. Down Mobile 11. McCarthy's Mishaps 12. Easy Money 13 canceled. Gertrude Coghlan 14. A Secret Dispatch 17. Where Baby Are You 18. The Convict's Daughter 19. Charles B. Hanford 20.——TOLER AUDITORIUM ([illegible], manager): [illegible] 5 canceled. James Neill co. in Hon. John Grigsby 6; excellent performance to good house. Arthur [illegible] 8. Stuart Robson 10. McCarthy's Mishaps 11. Lovers' Lane 12 canceled. Stuart Robson (return) 15. Broadway Burlesquers 16. Frank Daniels 17 canceled. Weary Willie Walker 22. Hello, Bill 26. Sphinx Quartette 29. A Man of Mystery Jan. 1.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): At the Old Cross Roads 1 pleased packed house. Mrs. Brune 2 and Runaway Girl 3 canceled. The Land o' Cotton 4 canceled. Murray and Mack 6 pleased S. R. O. Woodward Stock co. in A Gold King 8. Sam T. Jack's co. 9. At Valley Forge 11. A Run on the Bank 11. My Uncle from New York 17. At Cozy Corners 18. Mahara's Minstrels 20. Peck's Bad Boy 26. The Convict's Daughter 27.

ABILENE.—SEELYE THEATRE (H. Howard, manager): The Telephone Girl Nov. 28; full house; fairly well pleased. The Gordon-Shay Grand Opera co. 29; best pleased audience this season. Gilpins, Specialties, 1-6; good performances to poor business. At the Old Cross Roads 9; good house and performance. Pudd'nhead Wilson 17. Charles B. Hanford 24. E. J. Carpenter's For Her Sake 27. Mahara's Minstrels 29.

COFFEYVILLE.—NEW AUDITORIUM (J. R. [illegible], manager): Camille Nov. 19 well received; large house. Our New Husband 21 canceled. Down by the Sea 24; large house; pleased. A Rag Time Opera 28; small house. Gordon-Shay Grand Opera co. 1 pleased good house. At the Old Cross Roads 3; house crowded; pleased. The Secret Dispatch 6 canceled. Two Married Men 9. Stater's Madison Square Theatre co. 15-17. Weary Willie Walker 19.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): The Game Keeper Nov. 28; good co.; fair house. A Thoroughbred Tramp 5 pleased good house. On the Stroke of Twelve 12. Slayton's Ladies' Symphony Orchestra 15. E. J. Carpenter's For Her Sake 19. At the Old Cross Roads 22. Gilhooley's Reception 25. A Royal Sport 29. My Friend from Arkansaw Jan. 2.

JEFFERSON.—OPERA HOUSE (S. W. Lindsey, manager): Down by the Sea Nov. 26; good performance to fair house. Too Rich to Marry 1; excellent satisfaction to fair audience. Down Mobile 9. Arthur Rodman 12. Pudd'nhead Wilson 16. The Broadway Burlesquers 19. Mahara's Minstrels Jan. 2. For Her Sake 6. Railroad Jack 10. Elecia Gifford 12. When We Were Twenty-one 14.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, manager): At the Old Cross Roads 4 pleased small attendance. A Breezy Time 12. The Convict's Daughter 22. Hans Hanson 23. A Prince of Liars 26. The Power Behind the Throne Jan. 1. Two Married Men 2. Morgan Sylvia Stock co. 6-7. Life's Greatest Lesson 12. Peck's Bad Boy 13.

HUTCHINSON.—HOME THEATRE (W. A. Loe, manager): The Secret Dispatch 4; fair house; good co. McCarthy's Mishaps 5; good co. and business. Hans Hanson 6; S. R. O.; good co. At the Old Cross Roads 8. Harry Ward's Minstrels 8. Down Mobile 10. Kings and Queens Burlesque co. 12. A Convict's Daughter 18.

ATCHISON.—THEATRE (F. H. Alexander, manager): The Penitent 2; fair performance and house. 'Way Down East 3; fine performance; house fair. Mahara's Minstrels 10. Alice of Old Vincennes 11. Janice Meredith 12. McCarthy's Mishaps 13. The Convict's Daughter 18. Gideon's Minstrels 19. E. J. Carpenter's For Her Sake 20. Pudd'nhead Wilson 23.

WELLINGTON.—WOOD'S OPERA HOUSE (M. R. Kirk, manager): A Breezy Time Nov. 28 pleased small house. Harry Ward's Minstrels 6 pleased full house. Down Mobile 12.——AUDITORIUM (Charles J. Humphry, manager): May Parker's Little Pickaninnies and Concert co. 28. Kitchie, magician 12.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Two Married Women 2; poor attraction to fair house. A Thoroughbred Tramp 3; fair performance to small house. McCarthy's Mishaps 8 pleased large house. Puddinhead Wilson 12. Broadway Burlesques 13.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Woodward Stock co. 5 presented A Gold Mine excellently to fair business. Sam T. Jack's Burlesque co. 6; good house. Lewis Morrison in Faust 12. The Convict's Daughter 13. The Burgomaster 16.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): The Eleventh Hour 1 to fair business; pleased. Down Mobile 8. At the Old Cross Roads 10. The Hottest Coon in Dixie 12. Pudd'nhead Wilson 18. U. T. C. (local) 25. The Power Behind the Throne 26. U. T. C. (local) 27.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, manager): Kings and Queens Burlesque co. 8. Easy Money 10. Mahara's Minstrels 16. Madison Square Theater co 18-20. Beggar Prince Opera co. 25. Rip Van Winkle 30. A Convict's Daughter Jan. 1. A Foxy Boy 3. Reaping the Harvest 9.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, manager): A Secret Service co. 2 to fair business; co. poor. At the Old Cross Roads 5; good permance to full house. Down Mobile 12. A Breezy Time 15.

WEIR CITY.—OPERA HOUSE (C. E. Hughes, manager): Two Married Men 7; fine co.; fair house. The Convict's Daughter 14. Vessie Farrell in Sapho 19. Peck's Bad Boy 26. A Breezy Time 28. Down Mobile 30.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): The Hottest Coon in Dixie 9. Pudd'nhead Wilson 13. E. J. Carpenter's For Her Sake 29. May Parker's Pickaninnies 18.

LYONS.—MORRIS OPERA HOUSE (Pulliam and Hopkins, managers): Carter, magician, 2 pleased S. R. O. The Forger's Daughter 6; fair co. and business. Hans Hanson 9. A Man of Mystery 17.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Lewis Morrison in Faust 9. Lovers' Lane 10. On the Stroke of Twelve 13. Mahara's Minstrels 18.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, manager): Down by the Sea 3; small house; good performance. Hans Hanson 5; large house; good attraction. McCarthy's Mishaps 8.

WAMEGO.—NEW COLUMBIAN THEATRE (Rogers Brothers, managers): At the Old Cross Roads 13. For Her Sake 23. Pudd'nhead Wilson 28. Down Mobile Jan. 5.

INDEPENDENCE.—AUDITORIUM: Stater's Madison Square co. 8-13 opened with Won by Waiting to S. R. O.; excellent co. Down Mobile 15. The Convict's Daughter 22. Peck's Bad Boy 29.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, manager): Gordon-Shay Opera co. 5. Kings and Queens Burlesque co. 6. Ferris Comedians 7-14.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Down Mobile 6. At the Old Cross Roads 11. Hello, Bill 16. Pudd'nhead Wilson 19. Maxey Stock co. 22-27.

OTTAWA.—ROHRBAUGH THEATRE (S. B. Hubbard, manager): Murray and Mack 9. Gideon's Minstrels 22. The Taming of the Shrew 26.

GREAT BEND.—WELNER'S OPERA HOUSE (J. F. Lewis, manager): Too Rich to Marry 4. Hans Hanson 8. Convict's Daughter 12.

STERLING.—MORRIS OPERA HOUSE (W. T. Brown, manager): Hans Hanson 10.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): A Millionaire Tramp 12. The Strollers 16. El Capitan 24. The Christian 27. When Knighthood Was in Flower Jan. 6. Tim Murphy 10. Poor Mr. Rich 11. Gypsy Jack 16. Mrs. Le Moyne 22. Morrison's Faust 24. The Belle of New York 30.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Bertha Galland 8. Human Hearts 12. The Wizard of the Nile 22. Deonzo Brothers 23. Marguerite Sylva 31. Herald Square Stock co. Jan. 5-10. Gertrude Coghlan 12. Quinlan and Wall's Minstrels 13. The Gay Lord Quex 14.

HENDERSON.—OPERA HOUSE (Leo Oberdorfer, manager): The Tide of Life 2; fair co. and business. Side Tracked 5; pleased good business. De Lacour and Field's co. 8-13. Grau's Opera co. in El Capitan 19. De Onzo Brothers 22. Are You a Mason 24. The Counterfeiters 29. The Poor Mr. Rich 30.

ASHLAND.—THEATRE (Bryan and Martin, managers): Uncle Josh Spruceby 6. A Millionaire Tramp 10. Hearts of Gold 23. Mahoney's Wedding Jan. 1. When Knighthood Was in Flower 3. Missouri Girl 10. Indiana Folks 13. Old Arkansaw 20. Human Hearts 28.

RICHMOND.—GRAND OPERA HOUSE (R. Jenett, manager): Mr. Plaster of Paris 3; fine house; good co. A Millionaire Tramp 17.——NEW OPERA HOUSE (D. C. and E. S. Wiggins, proprietors): Uncle Josh Spruceby 4; fair co.; audience poor. The James Boys in Missouri 12. Van Dyke-Eaton co. 15-20.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, managers): King Dodo 4; good house; excellent performance. James Boys in Missouri 12. The Strollers 19. El Capitan 22. The Christian 26. The Cowboy and the Lady Jan. 3. When Knighthood Was in Flower 5.

MT. STERLING.—GRAND OPERA HOUSE (Nimrod Anderson Wilkerson, manager): Uncle Josh Spruceby 5 pleased small audience. James Boys in Missouri 11. A Millionaire Tramp 17. The Christian 31.——COURT HOUSE AUDITORIUM (C. R. Shield, manager): Dark.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Dolly Varden 3 filled Opera House and pleased. King Dodo 5, 6, to excellent business; pleased. Van Dyke-Eaton co. 8, 9, in A Lion's Heart and The Crucible to capacity.

WINCHESTER.—THE WINCHESTER (Bryan and Martin, managers): A Millionaire Tramp 11. Clark's Players 18-20. Grau Opera co. 23. Hearts of Gold 29.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, manager): Vendome Stock co. 10. Human Hearts 12. Herald Square Stock co. 29-Jan. 3.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. L. Hamilton, manager): A Millionaire Tramp 8 pleased large audience. The Strollers 20.

BOWLING GREEN.—PATTEN'S OPERA HOUSE (J. M. Robertson, manager): Human Hearts 11. A Wise Woman 18. Vendome Stock co. 25.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Hinton White 5; large and appreciative house. Herald Square Stock co. 22-27.

LOUISIANA.

THIBODAUX.—OPERA HOUSE (Ancelet and Gibbs, managers): Along the Wabash 2; fair business and co. Harry West 5; small business; performance fair. A Runaway Match 7 canceled. A Merry Chase 11. Rusco and Holland's Minstrels 16. Arnold Stock co. 17-21. Ed Southern 23. Marie Lamour 30. Hoyt's Comedy co. Jan. 1-3. The Minister's Son 10. Thelma 16. Sam T. Jack's Burlesquers 19. Mahara's Minstrels 20. Swallow and Markle's Floating Palace on River Front 7 to S. R. O.

BATON ROUGE.—ELKS' THEATRE (H. B. Streeter, manager): Two Merry Tramps 3; poor business. The Other Fellow 4; poor performance. A Wise Woman 5; excellent co.; good business. A Runaway Match 6 canceled. Peruchi-Beldini co. 8-13 in Slaves of Russia, At the Stroke of One, A Midnight Wedding, The Charity Ball; very good co. to large houses. A Merry Chase 15. Strange Adventures of Amos Shuster 24. When We Were Twenty-one 2.

NEW IBERIA.—VENDOME OPERA HOUSE (A. R. Murray, manager): Arnold Stock co. Nov. 30-5 pleased fair audiences. The Other Fellow 7 pleased gallery. A Merry Chase 9. Black Patti's Troubadours 21. Richards and Pringle's Minstrels 24. The White Slave 26. A Wise Woman Jan. 1. When We Were Twenty-one 4. The Minister's Son 7. Morrison's Faust 9.

ALEXANDRIA.—OPERA HOUSE (Julius Levin, manager): The Other Fellow 2; S. R. O.; performance poor. Along the Wabash 6; good business; co. poor. Two Jolly Rovers 7, 8; crowded houses; performances excellent. Richards and Pringle's Minstrels 12, 13. Peruchi-Beldeni co. 14, 15. A Wise Woman Jan. 5. Lew Tigner's Minstrels 7. Thelma 12.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, managers): Strathmore 8. Two Jolly Rovers 10, 11. The Liberty Belles 12. Quinlan and Wall's Minstrels 13. The Village Postmaster 14. James and Ward 15. The Man from Mexico 16. Rose Melville 17. Kate Claxton 18. Lewis Morrison 20. Sam T. Jack's Burlesque 21.

FRANKLIN.—AUDITORIUM (Abel and Borah, managers): G. W. Scott Nov. 30-6 in A Man of the People, The New Married Man, South After the War, Family Affairs, What Happened on Friday, and Lord Crumley to fair audiences; co. good. Arnold Stock co. 11-13. Richards and Pringle's Minstrels 21.

MONROE.—OPERA HOUSE (I. Sugar, manager): Two Merry Tramps 1; fair business and performance. Two Jolly Rovers 6 pleased fair audience. A Jolly American Tramp 8. Along the Wabash 10. Richards and Pringle's Minstrels 11. Wormwood 23.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, manager): The Other Fellow 3; fair house not pleased. A Merry Chase 13. Rusco and Holland's Minstrels canceled. Peruchi-Beldeni Stock co. 18-21.

MORGAN CITY.—OPERA HOUSE (Loeb and Merrill, managers): Arnold Stock co. 14-16.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Daniel R. Ryan 1-6 closed to large business, and highly pleased with An Enemy to the King, Three Musketeers, Monte Cristo, A Royal Lover, Ingomar, O'Brien, the Contractor, The Fatal Wedding, His Life for Hers, Forgiven, and a Midnight Marriage. London Bioscope co. 15-17. King Dramatic co. 22-27. Arizona Jan. 2, 3. Aubrey Stock co. 5-10.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): The Bird in the Gilded Cage 8 to capacity; co. excellent. Ryan Stock co. 8-13, presenting An Enemy to the King, His Life for Hers, Three Musketeers, Forgiven, Monte Cristo, O'Brien, the Contractor, A Midnight Marriage, The Fatal Wedding, and The Royal Lover to large business. Alma Chester Stock co. 15-20. Frankie Carpenter 22-27. The Defender Jan. 2, 3.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Dixie 17. Josh Spruceby Jan. 1. The Lincolns 10. Down in Dixie (local) 17. Minstrels (local) 26. London Bioscope co. Jan. 1-3. Uncle Josh Spruceby 21. McKinney Brothers' Minstrels canceled.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Under Southern Skies 3 pleased a good house. Clara Turner co. 8-13 opened in The Sapphire. Other plays: My Brother Sister, Nell Gwynne, The Pay Train, Fogg's Ferry, May Jane's Burglar; good co. Alma Chester 22-27.

BATH.—COLUMBIA THEATRE (Oliver Moses, manager): Dark. Alma Chester 29.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Aubrey Stock co. 1-6 closed large week's business with Dangers in Paris, Lost in New York, In the Palace of the Czar, The Orphan Heiress, and Devil's Island. The Chaperons 8 scored hit of season to S. R. O. Hunting for Hawkins 9 (return) pleased fair audience. The Red Cafe 10; excellent performance to light business. Reuben in New York 11. The Darkest Hour 13. Devil's Lane 15. Faust 16. The Village Parson 17. Kelly's Kids 20. Carner Stock co. 22-27. Murray and Mackey 29-Jan. 3. Howard Kyle 6. Wormwood 7. Ward and Vokes 10. When Knighthood Was in Flower 15. For Her Sake 17.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): A Dutchman's Honey Moon 3; small business; co. fair. The Darkest Hour 9; good business; pleased. Hunting for Hawkins 11. Morrison's Faust 13. Elwood Stock co. 15-20.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Side Tracked 5; fair business and performance. The Red Cafe 9. Carl Gardner 12. A Devil's Lane 16. Reuben in New York 18. Katie Emmett 27. The Missouri Girl 29.

CAMBRIDGE.—AUDITORIUM (Moss and Nathan, managers): Bryant and Saville's Minstrels 5; good house; performance fair. What Happened to Jones 18. Reed Miller Jan. 1. Allen Villair co. 5-7.

ANNAPOLIS.—OPERA HOUSE (John S. Strahan, manager): The Folks Up Willow Creek 6. What Happened to Jones 12. Hoyt's A Millionaire 17. Reuben in New York 20.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, manager): Peck and His Mother-in-Law 5, 6; large business, giving satisfaction. Papa's Baby 8 canceled. The Heart of Chicago 13. Hunting for Hawkins 25.——RICHMOND THEATRE (William P. Meade, manager): Everyman 5; light business; fine impression made. Foxy Grandpa 6; large business; clever specialties. The Fast Mail 10; large business. The Two Sisters 9. Fair Virginia 25. Sky Farm 26. Grace George in Pretty Peggy 27.

THOMAS A. HAGGERTY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): May Fiske Comedy co. 1-6 satisfied fair audiences. Aubrey Stock co. 8-13 opened 8 in Devil's Island to fair house. Plays: Dangers of Paris, Land of the Living, We Uns of Tennessee, In the Palace of the Czar, The Deserted Wife, The Coast Guard, Sweet Hearts, Sunshine of Paradise Alley, and Lost in New York; co. fair. The Bird in the Cage 15. Sis-Sop Alley 19, 20. The Wild Rose 22. Alaska 25-27.——BIJOU (Henry Myers, manager): Alphonse and Gaston 4-6; laughing success to large business. The Little Mother 8-13 opened before small audience. The Gates of Justice 15-17 closed. Two Married Men 18-20. James R. Adams' Pantomime co. 22-27.

PITTSFIELD.—ACADEMY OF MUSIC (James A. Sayer, manager): Foxy Grandpa 4; fair attendance; excellent performance. Fast Mail 8; fair attendance; failed to please. When the Harvest Days Are Over 10; small attendance; unsatisfactory performance. The Two Sisters 11. Heart of Chicago 13. Geraldo, Condit and Mack 15-20. Dot Karroll co. 22-24. Josh Simpkins 26. Grace George 29. Gus Sun's Minstrels 27.——CASINO OPERA HOUSE (H. C. Frink, manager): The Scarlet Letter 7; small attendance; poor attraction. Symphony Concert 11, 12.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Everyman 6; large and appreciative audience. Corse Payton Comedy co. 8-13. Plays: Rosedale, Hazel Kirke, Northern Lights, The Merchant, Wealth and Poverty, The Two Orphans, A Dangerous Woman, The Law of the Land, and Guilty Without Crime to good business. Superba 15. Culhane, Chase and Weston's Minstrels 20.——THE EMPIRE (T. F. Murray, manager): Willis Brothers' Musical co. 4-6. Beyond Pardon 8-10; both to fair houses. The Bohemians 11-13 opened to full house.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Corse Payton Stock co. 1-13. Plays: My Old Kentucky Home, Held by the Enemy, A Harmless Flirtation, Faust, Frou-Frou, Dangers of a Great City, A True American Girl, Friends, Ten Nights in a Bar Room, Only a Farmer's Daughter, Little Lord Fauntleroy, The Guilty Wife, and Over the Hills to the Poor House; large business. The Defender 15. Gus Sun's Minstrels 16. A Bird in a Cage 17. Bennett-Moulton co. 22-3.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): When Reuben Comes to Town 9; light house. The Bird in the Cage 10; fair business. The Defender 12, 13; dark 15-20. Corse Payton Stock co. 22-27.——ACADEMY OF MUSIC (C. F. Dempsey, manager): Two Married Men 8-10. When the Harvest Days Are Over 11-13. Down East Folks 15-17. Jolly Grass Widows 18-20. Miss New York, Jr., 22-26.——HUNTINGTON HALL: Sousa's Band; good house.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Bennett-Moulton co. 1-6 to good business and co. Repertoire: A Daughter of the South, Outcasts of Society, Darkest Russia, By the King's Command, The Devil's Web, Dangers of New York, Shipwrecked, An Innocent Convict, and The Prince of Detectives. Morrison Comedy co. 8-13 opened to full house. Harcourt Comedy co. 22-27. Elsie De Wolfe Jan. 5. Arizona 6. D. R. Ryan co. 13-17.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, managers): Mascagni Opera co. 4; large and enthusiastic audience. When Reuben Comes to Town 6 pleased a good house. Alma Chester 8-13; good business. Plays: A Woman's Redemption, In His Power, Gloriana, Captain Swift, Lady Windemere's Fan, From Scotland Yard, As in a Looking Glass, La Belle Russe, May Blossom, A Sister's Honor, and A Mexican Romance. Clara Turner 15-20. Daniel R. Ryan 22-27.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): When Reuben Comes to Town 5; fair house; satisfaction. Herbert Kelcy and Effie Shannon 6, supported by a good co., pleased large audience in Sherlock Holmes. Cook-Church Stock co. opened 8 for two weeks in Man's Enemy to good house. Katherine Rober co. 22-27. The Defender 29. Uncle Josh Spruceby Jan. 2. Bennett-Moulton co. 5-10.

GLOUCESTER.—MUSIC HALL THEATRE (Lothrop and Tolman, managers): King Dramatic co. 1-6; good business; co. good. Plays: The Cherry Pickers, Faust, Cumberland '61, A Fatal Card, The Sporting Duchess, Camille, A Ward of France, Jim, the Penman, Shenandoah, and The Power of the Press. Uncle Joshua Simpkins 10. Arizona 15. Gus Sun's Minstrels 18. Morrison 22-27. Human Hearts 31.

GARDNER.—THEATRE (Wallace and Hennocksburg, lessees): Bolivar's Busy Day 6; good performance; excellent house. The Two Sisters 5; fair co. and house. Mamie Fleming's Stock co. 8-13, presenting The Deacon's Gal, Paola, the Circus Girl, Under Two Flags, A Father's Crime, The Colleen Bawn, All in the Family; good co. and business.

LYNN.—THEATRE (Frank G. Harrison, manager): May Fiske co. 7-15; performance satisfactory to good business. Plays: A Soldier's Sweetheart, Under Two Flags, Miss Harum Scarum, A Daughter's Sacrifice, The Gold King, Nell Gwynne, The Charity Girl, Little Miss Thompson. Harcourt Stock co. 15-20. Keystone Dramatic co. 22-27. Clara Turner co. 27-Jan. 3.

FITCHBURG.—CUMINGS' THEATRE (W. A. Wesley, manager): An Easy Mark 11. Keystone Dramatic co. 15-20. Gus Sun's Minstrels 22, 23.——WHITNEY OPERA HOUSE (Stephen Bogrett, manager): The Monte Carlo Girls 11-13. The Jolly Grass Widows 15-17.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, manager): Lovers' Lane 12, 13. The Wild Rose 24. The Bird in the Cage 25.——LOTHROP'S OPERA HOUSE (P. F. Shea and Alf. T. Wilton, managers): Because I Love You 8-13. The Sons of Ham 15-20. Not Guilty 22-26.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, manager): Harcourt Comedy co. 1-6. Arizona 11. Two Sisters 14. Hanlon's Superba 16. The Wild Rose 25. Foxy Grandpa 26. The Fast Mail 27.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): The Monte Carlo Extravaganza co. 9, 10; fair business. Uncle Joshua Simpkins 12.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Two Sisters 9. The Fast Mail 16. Cook's Annual Masquerade Ball 25.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, managers): Culhane, Chase and Weston's Minstrels 13. Hadfield Stock co. 22-27.

MALDEN.—AUDITORIUM (George D. Campbell, manager): Human Hearts 5. Sousa 9. The Defender 11. Arizona 18.

MARLBORO.—THEATRE (B. C. Riley, manager): Whalom Opera co. 1-6. Human Hearts 10. Uncle Joshua Simpkins 16. The Fast Mail 29-Jan 3.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Dark.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Culhane, Chase and Western's Minstrels 6.

MICHIGAN.

GRAND RAPIDS.—NEW POWERS' (J. M. Wood, manager): Foxy Grandpa 3; poor co.; fair business. Next Door 5; unattractive performance. The Sword of the King 6 pleased packed house. Walker Whiteside 9, 10. Out of the Fold 11. Mascagni 12. Mark Hambourg 15. Gabrilowitsch 19. Elsie De Wolf 25.——THE GRAND (O. Stair, manager): A King of Detectives 4-6; S. R. O. When the Bell Tolls 7-10; packed houses pleased. Lost in the Desert 11-13. In Convict's Stripes 14-17. The Minister's Daughters 18-20.

BATTLE CREEK.—POST THEATRE (E. R. Smith, manager): Imerial Stock co. 16 did good business; pleased. Walker Whiteside in Richard III 8; highly pleased; very good house. Out of the Fold 9; fair house and satisfaction. Lost in the Desert 10. Next Door 11. Henrietta Crosman 12. Sam Morris 13. Alma Stirling 16.——HAMBLIN'S OPERA HOUSE (Dozane and Erwin, managers): Miner and Jacobs in The Merry Widows 13. Deonzo Brothers' European Stars 15, 16.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Lost in New York 10; fair performance and house. Joe Murphy 13. Royer Brothers 15. Henrietta Crosman 16. The Pedlar's Claim 17. Castle Square Stock co. 22-27.——NEW EDISON (Elmer McCormick, manager): Will open 26 with The Daughter of Hamilcar. King Dodo 29. John Griffith in Macbeth Jan. 1. The Smart Set 5. Ezra Kendall 10.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): The County Fair 1; fair house; good performance. The Waifs of New York 2; small house; good performance. Sweet Clover 3; good house and performance. The Convict's Daughter 5; fair business. Lost in New York 6 to good business. Foxy Grandpa 8. Henrietta Crosman 10. Lost in the Desert 13. The Peddler's Claim 16. Next Door 17. A Standard Article 19, 20.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, manager): Barbara Frietchie 1 pleased fair audience. When We Were Twenty-one 4; large audience; good performance. Hoboes Comedians 11. Old Jed Prouty 22. Blanche Walsh 21. Walker Whiteside Jan. 2. Kilties' Band 5. Lost River 6. The Rivals 15. The Evil Eye 23. A Royal Prisoner 28. The Liberty Belles 24. John Griffith 30.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, manager): Marks Brothers' Dramatic 1-6; capacity, presenting The Night Before New Year's, A Rash Marriage, Under Two Flags, A Soldier of France, The Rose of Killarney, and East Lynn. Blanch Walsh 26.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Next Door 3 failed to please. Merry Widows Burlesque co. 6. Under Two Flags 8. Foxy Grandpa 10. A Standard Article 25. Melvin Robinson 29. Kidnapped in New York Jan. 2. John Griffith 9.

CHARLOTTE.—OPERA HOUSE (Fred Miller, manager): Sweet Clover 4; capacity; excellent co. Waifs of New York 6; poor satisfaction to poor house. Salisbury Orchestra 9. Royer Brothers 10. A Standard Article 17. Lost in the Desert 21 canceled.

TRAVERSE CITY.—GRAND OPERA HOUSE (Julius Steinberg, manager): Foxy Grandpa 6; crowded house; pleasing performance. A Jolly American Tramp 8; poor house; fair performance.——CITY OPERA HOUSE (William Murrell, manager): Dark.

BENTON HARBOR.—BELL OPERA HOUSE (George A. Mills, manager): Foxy Grandpa 4; crowded house; performance satisfactory. The Peddler's Claim 12. Walker Whiteside 15. Faust (local) 16. Lost in the Desert 20. A Royal Prisoner 23.

CADILLAC.—THE CADILLAC (C. R. Russell, manager): A Jolly American Tramp 6 gave small house small satisfaction. Walker Whiteside 11 in Hamlet. A Happy Time in Dixie 12. Next Door 19 canceled.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, manager): The Merry Widows 4, 5; fair business; very noisy house. Gould Stock co. 10-12. Royer Brothers 16. King Do Do 20. An Oriental Night 24, 25.

BAY CITY.—ARMORY THEATRE (W. J. Daunt, manager): Lost in New York 5 pleased fair audience. Foxy Grandpa 9; crowded house; satisfaction. A Peddler's Claim 15. Next Door 18. The Merry Widows Burlesque 20.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Grace Hayward co. 1-6; a successful engagement. Henrietta Crosman 11. Out of the Fold 12. A Standard Article 15. In Convict's Stripes 19. Elsie De Wolf 23. Nellie McHenry 25.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lockie, manager): Alma Sterling 5, 6. Foxy Grandpa 11. Lost in the Desert 19. Joseph Jefferson, Jr., and William Jefferson in The Rivals 26. King Dodo Jan. 6. Leon Hermann 12.

MUSKEGON.—THE GRAND (Ray N. McGraft, manager): Henrietta Crosman 3. Alma Stirling 10. Walker Whiteside 11. The Peddler's Claim 14. In Convict's Stripes 18. Knight and Decker's Minstrels 21. A Texas Steer 25. The Red Cafe 27.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): A Royal Slave 6. Merry Widows 8 canceled. Himmelein Imperial Stock co. 15-20. The Night Before Christmas 22. Nellie McHenry 27.

OWOSSO.—SALISBURY OPERA HOUSE (C. R. Salisbury, manager): The Convict's Daughter 4. Keystone Dramatic co. 8-15. Lost in the Desert 17. Royer Brothers 20.

TECUMSEH.—NEW BRADLEY (J. J. Orr, manager): Nell Burgess 4; crowded house; well satisfied. Dark 8-13. The Night Before Christmas 22. Alma Sterling 27. The Knowles, hypnotists, 29, 30.

FLINT.—STONE'S OPERA HOUSE (A. C. Pegg, manager): Imperial Stock co. 1-6. Henrietta Crosman 9. Lost in the Desert 15. A Standard Article 18.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): Lost in New York 8; good play and specialties; medium house. Lillian Lyons Stock co. 22-27.

HILLSDALE.—THE UNDERWOOD'S OPERA HOUSE (B. H. Widger, manager): Under Two Flags 8. A Standard Article 26. Kidnapped in New York Jan. 2.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): A Jolly American Tramp 9. Dixie co. 19.

JACKSON.—ATHENAEUM (H. J. Porter, manager): The Waifs of New York 4. Sweet Clover 6. Himmelein's Stock co. 8-13. Henrietta Crosman 15.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Walker Whiteside 14 canceled. Next Door 20 canceled. Monarch Minstrels 25.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): A Broken Heart 9. Elks' Minstrels (local) 15. The Strollers 23.

CALUMET.—THEATRE (John D. Cuddihy, manager): When We Were Twenty-one 6. Otis Skinner 15.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Dark.

MINNESOTA.

MANKATO.—THEATRE (C. H. Griebel, Jr., resident manager): North Brothers 2-7. A Run for Her Money 8. Adolph Phillip co. 9. Barbara Frietchie 10. Jessie James 11. Grace Cameron Opera co. 13. A Foxy Boy 17. Abraham and Smith co. 18-20. Herrmann 22. The Man With the Iron Mask 25. 'Way Down East 28. Denver Express Jan. 7. Pudd'nhead Wilson 8. Adelaide Thurston 9. The Evil Eye 12. Kilties' Band 15. Charles Hanford 16.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, manager): Barbara Frietchie 6. Herman 8. Il Trovatore (local) 9, 10. Swedish Dramatic co. 12. Over the Fence 13. Kinnedrome 15-17. Otis Skinner 18. Prince of Pilsen 19, 20. A Devil's Auction 24, 25. Human Hearts 27. Old Jed Prouty 29. Whitney Opera co. 30. Lost River 31. Hearts of Oak Jan. 1, 2.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): A Gambler's Daughter 3; small house; gallery pleased. Over the Fence 5; small house; co. excellent. The Stowaway 11. When We Were Twenty-one 13. Lost River 16. Van Dyke and Eaton co. 22-27.

LITCHFIELD.—OPERA HOUSE (H. I. Peterson, manager): A Bull in a China Shop 5; good co.; fair business. The Man with an Iron Mask 13. Jesse James 19.——ITEM: C. C. Baum, The Mirror correspondent for Litchfield, Minn., joined A Bull in a China Shop 5.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): A Run for Her Money 3; light house. The Storks 5; good house pleased. Barbara Frietchie 12. Ein New York Brauer 17. Over the Fence 18. A Busy Izzy 20. Grace Cameron Opera co. 26.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, managers): A Run for Her Money 6; good business; fair performance. Barbara Frietchie 9. Over the Fence 16. A Foxy Boy 18. Leon Herman 22. 'Way Down East 26.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, manager): Jesse James 4; small house; poor co. A Run for Her Money 9. Mr. Jolly of Joliet 16. Douglas-May co. 22-27. The Man in the Iron Mask Jan. 1. Adelaide Thurston 8.

OWATONNA.—METROPOLITAN (Joseph W. Rowland, manager): Richard Carvel 10. Uncle Josh Spruceby 24. A Foxy Boy 19. 'Way Down East 29.——AUDITORIUM (William A. Kubat, manager): Jesse James 3.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): A Bull in a China Shop Nov. 27. Gideon's

If it is your custom to drink foreign ale, put a bottle of

Evans' Ale

alongside of it. Note the difference in flavor, brilliancy and condition—and you'll drink „Evans' forever after.



Minstrels 28. Just Struck Town 1. The Man in the Iron Mask 3 canceled. Frank E. Long Stock co. 8-13.

WILLMAR.—NEW OPERA HOUSE (Crosby and Mathias, managers): A Messenger Boy 6; fair house; co. fair. Earl Doty 15. Jesse James 20. Old Jed Prouty 31.

FAIRMONT.—OPERA HOUSE (W. W. Ward, manager): Uncle Josh Spruceby 3. Jesse James, the Bandit King 12. The Man in the Iron Mask 20.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): When We Were Twenty-one 11. Eugene Page Concert co. 19.

WADENA.—BURCH'S OPERA HOUSE (H. F. Burch, manager): Side Tracked 2.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): A Wise Woman 1; good play and co. to fair business. Peruchi-Beldini co. 2-3 pleased medium business. Plays: The Slaves of Russia, Young Mrs. Winthrop, A Man of the People, A Bowery Courtship, and Diamond Dick. Two Jolly Rovers 5; poor co. to thin house. A Jolly American Tramp 6; fair co. to empty benches. Two Merry Tramps 8. The Wizard of the Nile 10. Black Patti Troubadours 11. The Gay Lord Quex 12. Barlow Brothers' Minstrels 14 canceled. The Man from Mexico 15. The Liberty Belles 16. James and Ward 18. Sumi, of Pesen 19. Arnold Stock co. 22-27. Rose Coghlan Jan. 1. Stuart Robson 5. Florodora 8. Mahara's Minstrels 9, 10. The Belle of New York 13. Lewis Morrison 14. Kelcey and Shannon 15.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): At Valley Forge Nov. 27; weak co. to poor business. Two Merry Tramps 2; poor co. to large business. A Wise Woman 3; excellent co. to fair business. Richards and Pringle's Minstrels 8; good business and co. A Jolly American Tramp 9. The Man from Mexico 10. Black Patti Troubadours 12. The Gay Lord Quex 13.

PORT GIBSON.—OPERA HOUSE (Neil L. Hackett and Co., managers): De Baugh Band Nov. 27 failed to appear. The Other Fellow 29. A Wise Woman 2. Two Jolly Rovers 4 canceled. Peruchi-Beldeni co. 5, 6. Richards and Pringle's Minstrels 8. A Jolly American Tramp 10. A Man from Mexico 11. Dickman Stock co. 11-13 failed to appear. A Merry Chase 17. Wormwood 26. Arnold Stock co. 29-Jan. 3.

JACKSON.—THE CENTURY (F. T. Raiford, manager): The Two Orphans 2; good house. Who, What, When Minstrels 4; light business. Two Merry Tramps 6; large audience pleased. A Wise Woman 8. Black Patti Troubadours 10. Grau Opera co. 11. Rose Coghlan 20. The Gay Lord Quex Jan. 5. Stuart Robson 6. Florodora 9.

TUPELO.—OPERA HOUSE (H. E. Blakeslee, manager): Millionaire Tramp 20. Spedden-Paige co. 27-29. Royal Comedy 15. Tyroldan Yodelers 19. Alfred Miaco Comedy and Pantomime 22, 23. A Jolly American Tramp 29. Barlow and Wilson's Minstrels 9. Mr. Plaster of Paris 12. The Eleventh Hour 14. The Diamond King 19. A Thoroughbred Tramp 22.

YAZOO CITY.—CITIZEN'S OPERA HOUSE (Wolerstein and Co., managers): Kate Claxton 5. Who, What, When Minstrels 6. Black Patti's Troubadours 9. Two Merry Tramps 10. The Man from Mexico 12. Rose Coghlan 29. The Gay Lord Quex Jan. 3.

COLUMBUS.—OPERA HOUSE (T. J. Lock, Jr., manager): Two Jolly Rovers 1 failed to please large audience. The Two Orphans 8 pleased large audience. Wormwood 10. Rose Coghlan 18. A Merry Chase 27. Payton Sisters 29-Jan. 3.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (Charles Heuck, manager): Two Merry Tramps 5; good house; well pleased. Tolston Stock co. 8-11. At Valley Forge 12. Along the Wabash 13. Wormwood 17.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): Grau Opera co. in El Capitan 9. Rose Coghlan 17. The Liberty Belles 18. James-Warde co. in The Tempest 19.

CLARKSDALE.—NEW CLARKSDALE THEATRE (W. A. Crawley, manager): Grau Opera co. 8 in El Capitan. Who, What, When Minstrels 9. The Liberty Belles 19.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Who, What, When Minstrels 3. The Man from Mexico 8.

HAZLEHURST.—FALER'S OPERA HOUSE (A. Mangold, manager): Two Jolly Rovers 4 failed to appear. Along the Wabash 15.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, managers): Dark.

CANTON.—OPERA HOUSE (Herron, manager): Who, What, When Minstrels 5. The Two Orphans 6.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): In Old Kentucky 1; large and appreciative audience. 'Way Down East 4; fair business; good performance. Lewis Morrison 5 in Faust to good business. Busy Izzy 6; packed house; performance good. Gertrude Coughlan 10. Frank Daniels 13. Helen Grantly 17. The Power Behind the Throne 20. Florodora 23. Lover's Lane 25. Adelaide Thurston 26. Janice Meredith 27. Charles B. Hanford 29. Herrman 31.——LYCEUM THEATRE (C. U. Philley, manager): The Penitent 30 turned people away; good co. The Flints 1-6 drew well. A Stranger in New York 7 to breathing room only; good performance. Peck's Bad Boy 9. Murray and Mack 10, 11. The Gamekeeper 13. On the Stroke of Twelve 14, 15. Gideon's Minstrels 17, 18. The Convict's Daughter 19, 20. At the Old Cross Roads 21, 22.

NEVADA.—MORRIS THEATRE (E. H. Stettmund, manager): Gordon-Shea Grand Opera co. 1; fine audience and co. Sam T. Jack's Burlesquers 2; fair house; good performance. Woodward Stock co. 4; small audience; excellent co. Kings and Queens 5; poor attraction. A Convict's Daughter 12. The Burgomaster 15. Allison Theatre co. 22-27. The Game Keeper 29. Sis Hopkins Jan. 1. Hout Dramatic co. 5-7. The Other Fellow 13. Reaping the Harvest 15. The Christian 22. When We Were Twenty-one 24. 'Way Down East 28. A Royal Slave 31.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Her Marriage Vow 3; good business and performance. The Prisoner of Zenda 10. Human Hearts 15. The Real Thing 19. At Valley Forge 20.——BURNETT OPERA HOUSE (J. K. O'Niel, manager): Murray and Mack 4; crowded house; fair performance. The Crisis 9. Rip Van Winkle 15.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): King Dodo 9. Sam P. Jacks 10. Morrison's Faust 13. The Penitent 14. Gertrude Coghlan 15. Adelaide Thurston 17. The Burgomaster 20. Down Mobile 21. Warde and James in The Tempest 23. The Convict's Daughter 25.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): A Night on Broadway 5; good performance; packed house. King Dodo 8. The Village Postmaster 9. Janice Meredith 10. Sam T. Jack's Burlesque co. 11. Alice of Old Vincennes 13. The Penitent 15. At Cozy Corners 16. The Burgomaster 17. Sis Hopkins 20.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, manager): Woodward Stock co. 29 in A Gold Mine; excellent co.; fair house. The Star Boarder 12. The Real Thing 16. At Valley Forge 22. Lord Strathmore 24. Too Rich to Marry 25. The Black Vipers 30. The Liberty Belles 31.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): The Prisoner of Zenda 9. The Burgomaster 11. Rip Van Winkle 13. Human Hearts 16. Side Tracked 19. Gertrude Coghlan 25. The Heart of Maryland 27. David Harum 29.

WEBB CITY.—NEW BLAKE THEATRE (W. H. Van Etten, manager): At the Old Cross Roads Nov. 30; good house; excellent co. King Do Do 7; large house pleased. Janice Meredith 11. Lewis Morrison 14. Adelaide Thurston 18. The Buromaster 19.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Eva Bartlett Macey 13. A Hoosier Girl 15. Rip Van Winkle 16. Totten's Comedians 17. At Valley Forge 20 canceled. A Chicago Tramp 24. Jane Combs 31.

MACON.—BLEES THEATRE (H. E. Logan, manager): Hans Hanson Nov. 21. Two Married Men 25. Peck's Bad Boy 29. A Convict's Daughter 1. A Bunch of Keys 5. A Hoosier Girl 12. Totten's Comedians 15. Rip Van Winkle 17. A Chicago Tramp 26.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, manager): A Bunch of Keys 4. The Burgomaster 12. The Girl from 'Frisco 22. California 29.

DE SOTO.—THE JEFFERSON (Leon Herrick, manager): The Star Boarder 15. A Hoosier Girl 18. Midnight in Chinatown 22. Camille 25. Davey Crockett Jan. 1. Gideon's Minstrels 14.

LAMAR.—OPERA HOUSE (Moore and McGilway, managers): Sam T. Jack's Burlesque co. 3; fair business; good co. A Royal Sport 12. Peck's Bad Boy 18. A Convict's Daughter 30.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): A Bunch of Keys 6. A Hoosier Girl 13. The Game Keeper 17. Lord Strathmore 20. Fane-Farrell co. 22-27. The Liberty Belles 30.

BUTLER.—OPERA HOUSE (J. A. Trimble, manager): The Convict's Daughter 10. Peck's Bad Boy 15. The Game Keeper 27 canceled. Hout Stock co. Jan. 1-3. A Foxy Boy 6.

CLINTON.—OPERA HOUSE (Bixman and Co., managers): Sam T. Jack's Burlesque co. 1. A Convict's Daughter 9. Peck's Bad Boy 13. A Chicago Tramp 17.

MARSHALL.—OPERA HOUSE (William M. Stricker, manager): Totten's Comedians failed to appear. The Game Keeper 16.

WARRENSBURG.—MAGNOLIA OPERA HOUSE: A Convict's Daughter 8. At the Cross Roads Jan. 9.

CHARLESTON.—GRAND OPERA HOUSE (S. P. Leslie, manager): A Chicago Tramp 2; fair co. and house. Hawthorne Sisters' Comedy co. 8-10.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): The Game Keeper 8. Rip Van Winkle 10.

CARUTHERSVILLE.—GRAND OPERA HOUSE (Doom and Crow, managers): A Chicago Tramp 6.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Two Sisters 16. Winchester Jan. 7.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, manager): Richard Carvel 5, 6. Lost River 7, 8. The Princess Chic 9-11. Hearts of Oak 12, 13. The Gambler's Daughter 14, 15. Alphonse and Gaston 16, 17. Fitzsimmons and Jeffries 20. Other People's Money 22-27. Primrose and Dockstader's Minstrels 31, Jan. 1.——GRAND OPERA HOUSE (Howe and Marks, managers): Florence Roberts 7-14. Side Tracked 14-17. A Jolly American Tramp 21-28. Robert Downing 29-31. Reynolds co. Jan. 1-10. Arthur Warde co. 11-18.

HELENA.—THEATRE (F. W. Agats, manager): Foxy Quiller 1; good attraction to crowded house. Richard Carvel 3 pleased; good house. Zaza 5; packed house; excellent performance. The Telephone Girl 8. Lost River 10. The Princess Chic 12. Alphonse and Gaston 13. Florence Roberts 15, 16 (return).

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Richard Carvel 4; large and well pleased audience. The Princess Chic 8. Lost River 9. Hearts of Oak 11.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, manager): Foxy Quiller 4; fine co.; packed house. Richard Carvel 8. Hearts of Oak 10. Princess Chic 15. The Gambler's Daughter 18.

GLENDIVE.—OPERA HOUSE (J. R. Widmyer, manager): A Gambler's Daughter 10. Side Tracked 12. The Missouri Girl 18. Hearts of Oak 20. Waifs of New York 31.

GREAT FALLS.—GRAND OPERA HOUSE (Fracy and Burlingame, managers): Richard Carvel 2; well represented to large house. Zaza 6; strong co.; good house. The Telephone Girl 9.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): The Gambler's Daughter 11. Lost River 12. Hearts of Oak 17.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, managers): Ezra Kendall in The Vinegar Buyer 2 to large and appreciative audience. Lewis Morrison in Faust 3; crowded and well pleased house. Under the Red Robe 4; fair audience; not very satisfactory performance. The Denver Express 5, 6; full houses; spirited performance. Gertrude Coghlan in Alice of Old Vincennes 8; representative audience; good performance. 'Way Down East 9. Pudd'nhead Wilson 10. Hello, Bill 12, 13. The Flints 15. Florodora 24. The Hottest Coon in Dixie 25. Mrs. Jack 26, 27. Adelaide Thurston 30. Charles B. Hanford Jan. 2, 3. Mrs. Brune 5. The Lilliputians 6. The Burgomaster 8.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Jacobs Stock co. 1-3 failed to appear. Macy Entertainment co. 6; excellent co.; good business. E. J. Carpenter's For Her Sake 9. Pudd'nhead Wilson 11. Hottest Coon in Dixie 19. David Garrick 20. A Foxy Tramp 25 canceled. Broadway Burlesquers 26. Uncle Josh Spruceby 31.——STEELE'S OPERA HOUSE (J. C. McClay, manager): The Eleventh Hour 4; good performance; fair business. Gilhooley's Reception 13.

PLATTSMOUTH.—PARMELE THEATRE (C. C. and T. E. Parmele, managers): Stetson's U. T. C. 2; poor performance to topheavy house. Pudd'nhead Wilson 6; excellent co. to good business. A Stranger in New York 11. Helen Grantly 18 canceled. When We Were Twenty-one 26. Beggar Prince Opera co. Jan. 5. The Lilliputians 7. Foxy Quiller 12. The Stowaway 15. Ole Olsen 21. The Span of Life 23. The Christian 31.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Down Mobile 3; good business; performance fair. A Stranger in New York 9. Hello, Bill 15. Rip Van Winkle 25. Charles B. Hanford 31.——JENNER OPERA HOUSE (John C. Nuit, manager): Carter-Reynolds co. 1-6; satisfactory performances; light business.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Pudd'nhead Wilson 5 pleased large audience. Gilhooley's Reception 8; fair business. Murray and Mack 12. The Boy Tramp 18. The Christian 25. Adelaide Thurston 31. Charles B. Hanford Jan. 5.

NORFOLK.—AUDITORIUM (George H. Spear, manager): Becker Family Concert co. 2; blizzard; no performance. Gilhooley's Reception 6; poor performance; light business. A Thoroughbred Tramp 12. Uncle Josh Spruceby 20. Leon Herrmann 26.

HOLDREGE.—OPERA HOUSE (Morton Johnson, manager): Kempton Comedy co. (return) 4-6, presenting The Black Flag, A Guilty Mother, and All a Mistake to good houses.

NEBRASKA CITY.—THE OVERLAND (D. L. Allen, manager): Hon. John Grigsby 3. Forest 4. 'Way Down East 6. Lovers' Lane 8. A Stranger in New York 10.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, manager): Beggar Prince Opera co. 3; fair business. The Eleventh Hour 6; good business.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): On the Stroke of Twelve 8. A Night on Broadway 11.

YORK.—AUDITORIUM (Joe Brown, manager): E. J. Carpenter's For Her Sake 8; good house; fine performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Bird in the Cage 9; good house. Arizona 25.——PARK THEATRE (John Stiles, manager): Keystone Dramatic co. 1-6; large and well pleased houses. Harcourt Comedy co. 8-15 opened to excellent house in Harbor Lights. Other plays: A Rough Rider's Romance, The Indian, The Stowaway, Victorian Cross, New York After Dark, A Plain American, Don Caesar de Bazan, A Soldier of France, and Saved from Siberia. Monte Carlo Girls 15-17. When the Harvest Days Are Over 18-20. Phil Sheridan's City Sports 22-24. Miss New York, Jr., 25-27.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Morrison Comedy co. 1-6; fair business; good co. Plays last half of week: One Night in June, Kidnapped, Blunders to Burn, and The Girl from Laramie. Arizona 17. Klark-Urban co. 22-27.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Uncle Joshua Simpkins 4; small house. When the Harvest Days Are Over 17. A Bird in the Cage 19.

NASHUA.—THEATRE (A. H. Davis, manager): Phelan Dramatic co. 1-6 to good business. Keystone Dramatic co. 8-13 opened to fair house. Monte Carlo Girls 18. The Fast Mail 19. Gus Sun's Minstrels 20.

CLAREMONT.—THEATRE: Arizona 9; worthy of better business.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, manager): An Easy Mark 25.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Looping the Loop 4-6; good business; co. fair. Ten Nights in a Bar Room 7-10 opened to S. R. O. Not Guilty 11-13. Joe Welch, the clever impersonator of Hebrew roles, made a decided hit here 14 in his new play, The Peddler. The engagement was for one night only, and it is estimated that fully 800 people were turned away. Mr. Welch is supported by an excellent co. U. T. C. 15-17 pleased. The Heart of Chicago 18-20. The Western Girl 21-24. The Peddler 25-27. THOMAS J. McALEER.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, manager): The Gates of Justice 4-6; fair returns; co. fair. Myrkle Harder Stock co. 8-15 opened in A Nutmeg Match to fair house. Other plays: Caught in the Web, Ups and Downs of Life, A Naval Cadet, The Unknown, and Kidnapped. The Little Church Around the Corner 15-17. Uncle Josh Spruceby 18-20. In Gay Paree 22-24. The Heart of Chicago 25-27.——JACOBS THEATRE (George W. Jacobs, manager): The Village Parson 4; light house. Rentz Stantley Burlesque co. 5, 6; fair business. A Rental 8. Lost River 9. Reuben in New York 10. Sons of Ham 11. 'Way Down East 13. Chauncey Olcott 15. Eight Bells 18. The Power of the Cross 20.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Volunteer Organist 13. Brothers Byrne 15. Chauncey Olcott 16. John Drew 17. When Ruben Comes to Town 23. Empire Theatre co. 24. San Toy 25. U. T. C. 26, 27. James O'Neill 29. Over Niagara Falls 30. The Flaming Arrow 31. Our New Minister Jan. 1. Two Schools 2. Queen of the Highway 3. The Chaperones 5. Andrew Mack 6.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, manager): The Parish Priest; satisfactory performance; large audience. Ethel Dyffryn co. 8-15; large audiences. Plays: The Lightkeeper's Daughters, Pinkerton Gray, Detective; Outcasts of a Great City, Little Torment, Little Tramp, and The Corner Grocery. Uncle Josh Spruceby 16. Eight Bells 19. Fenberg Stock co. 22-27.

CAMDEN.—THEATRE (M. W. Taylor, manager): Martin's Ten Nights in a Bar Room 4-6; large business. Not Guilty 8-10; excellent co.; large business. The Blind Girl 11; large house. Thomas Shea 15-17. The Little Church Around the Corner 18-20. Two Married Men 22-24. The Western Girl 25-27. A Thoroughbred Tramp 29-31. U. T. C. Jan. 1-3. The Peddler 5-7. Why Women Sin 8-10.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, manager): What Happened to Jones 6; house very good; performance fair. The Doings of Mrs. Dooley 8; very good play; fair house. Florodora 11; crowded house pleased. For Love and Honor 13. Eight Bells 16. Hunting for Hawkins 18. The Flaming Arrow 29. Our New Minister 31. Heart of Chicago Jan. 3. Andrew Mack 5. Stetson's U. T. C. 6.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (John L. Young, manager): Lost River 8. Florodora 9. Hunting for Hawkins 13. Power of the Cross 19. Hopkins' Transoceanic Star Specialty Show 25-27. Two Sisters 29. Why Women Sin Jan. 1, 2. The Wilderness 3. Stetson's U. T. C. 5. Audrey 8. James O'Neill 12. All On Account of Eliza 17.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): What Happened to Jones 5; good house and performance. Kelly's Kids 9; poor house and performance. Knights of Pythias 10; crowded house. Rieger's Concert 12. Uncle Josh Spruceby 17. When Reuben Comes to Town 22. Fogg's Ferry 25. Fenberg Stock co. 29-Jan. 3.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Lights of Gotham 6; fair performance; small business. Hazel Kirke 11. The Power of the Cross 13. Webber and Toole 15-17 failed to appear. Stetson's U. T. C. 19.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Florodora 5, 6; large houses; co. good. 'Way Down East 8-10 pleased good houses. York State Folks 11-13. McAuliffe Stock co. 15-20.

BOONTON.—HARRIS' LYCEUM (Harris Brothers, managers): Heart of Chicago 29.

NEW MEXICO.

LAS VEGAS.—THEATRE (F. P. Warring, manager): A Poor Relation 10. Silver and Lawrence, hypnotists, 11-13. The Star Boarder 15. Brown's in Town 17.

ROSWELL.—PATTON'S OPERA HOUSE (S. E. Patton, manager): Lyceum attractions.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Joseph Frank, manager): A large and enthusiastic audience saw Grace George in Pretty Peggy 12. The cast included Annie Ward Tiffany, whose Irish impersonations are always pleasing. Peg Woffington, as presented by Grace George, is a great contrast compared with other Peg Woffingtons. She has a pleasant voice and her acting is graceful and at times powerful. The scenery and stage effects add very much to the production. Herbert Kelcey and Effie Shannon in Sherlock Holmes 16 deserved better patronage. Both were recalled several times. The co. was very good. Andrew Mack, as the bold Soger Boy, 1?. Hunting for Hawkins 24. Quincy Adams Sawyer 25-27.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Cripple Creek filled out the week 11-13 to good business. New York by Day and Night 15-17 provided amusement for large audiences and will be followed by A Gambler's Daughter 18-20. For Her Children's Sake 22-24. CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): As we could not have Grace George, as Leila Crofton, in Under Southern Skies, it is doubtful if any one else could have done better than Minnie Victor, who pleased a fair house 9. Her support was adequate. At Cripple Creek 10. Two Little Waifs 11 canceled. Uncle Terry 12 canceled. Foxy Granda 13. Our New Minister 15, 16. Kelcy-Shannon 17. Andrew Mack 20. Dan Sully 25. A Hidden Crime 27. The Girl and the Judge 22. Quincy Adams Sawyer 30. The Convict's Daughter 31. Vogel's Minstrels Jan. 1. Human Hearts 3. Thomas E. Shea 5-10. Payton's Comedy co. 12-17. A Modern Magdalen 19. Field's Minstrels 22. James K. Hackett 23. Her Marriage Vow 24. Frankie Carpenter 26-31. GEORGE C. MOON.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The Fatal Wedding 10. The Major and the Judge 13. Washburn's Minstrels 17. Mildred Holland 19. Robert Emmett Jan. 3.——AUDITORIUM (E. B. Colburn, manager): C. A. Barbour 15. Hearon Sisters 19, 20.——ITEMS: Andrew J. Lyman, of the Man to Man co., died suddenly at Driftwood, Pa., 11 of heart failure. The remains were forwarded to Chicago, where the deceased's mother resides.—The Rev. William Harmon Van Allen, the retiring local chaplain of the Actors' Church Alliance, was presented with a loving cup 16. J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (J. L. Kerr, manager): Empire Stock co. in The Wilderness to good house 18. Bertha Galland in Notre Dame 19, 20. Katherine Kidder 25.——GRAND OPERA HOUSE (C. H. Plummer, manager): For Her Children's Sake 11-13. The Silver Dagger 15-17 both fairly attended. A Hidden Crime 18-20. Martin's U. T. C. 22-24. The Gambler's Daughter 25-27. Winchester 29-31. Search Lights of a Great City Jan. 1-3.——LYCEUM THEATRE (Wemyss Henderson, manager): Ralph Cummings Stock co. gave good performances of The Little Minister before large audiences 15-20. Pink Dominoes 22-27.——BASTABLE THEATRE (Shubert Brothers, managers): Dark 15-20. Vaudeville 22-27.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, manager): Foxy Grandpa 12. Grace George in Pretty Peggy 15. Mamie Fleming 22-27. The Convict's Daughter 29. Quincy Adams Sawyer 31. The Little Church Around the Corner Jan. 1. The Two Schools 3. Sky Farm 7.——KASSON OPERA HOUSE (A. L. Covell, manager): Circumstantial Evidence 12. Ben Hur (illustrated) 24.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, managers): Ben Hur (illustrated) 23. Culhane, Chase, and Weston's Minstrels 25. When the Harvest Days Are Over 27. Joshua Simpkins 30. Dot Karroll Jan. 1-3. Winchester 5. Martin's U. T. C. 9. McKenney Brothers' Minstrels 12. Alaska 13. Beyond Pardon 15.

ROCHESTER.—BAKER THEATRE (John E. Boyle, resident manager): A Hidden Crime 15-17. The Silver Dagger 18-20. A Gambler's Daughter 22-24. Winchester 25-27.——LYCEUM THEATRE (W. B. Coirrs, Jr., acting manager): Bertha Galland 15-17.——NATIONAL THEATRE (Frederick K. Luescher, manager): The Chaperons 22.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, manager): Bennett-Moulton co. 8-13. Vogel's Minstrels 18. The Girl and the Judge 22. Hurtig and Seamon's Vaudeville co. 25. Robert Emmet 29. For Fair Virginia Jan. 1.——CRYPTIC THEATRE (K. E. Hirsch, manager): Heart of Chicago 16. Lawson Herrmann canceled. Sapho 25.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Himmelein's Ideals 8-15 in Captain Impudence, In the Heart of the Storm, Garry Owen, Canny's Cross Roads, Held by the Enemy, Slums of New York, The Great Devereaux Case, and Ranch 10 pleased fair houses. Myrkle-Harder co. 15-20. Mildred Holland 25.

CANANDAIGUA.—DAVIDSON GRAND OPERA HOUSE (H. H. Housman, manager): Agnes Ardeck 3. Labadie's Colonial Band 4. All on Account of Eliza 6. Hooligan's Troubles 10. The Fatal Wedding 13. The Great White Diamond 15. The Runaway Girl 18.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, manager): Brooke's Chicago Marine Band 3. Under Southern Skies 8. Culhane, Chace and Weston's Minstrels 24. A Royal Slave Jan. 14.——NORTON OPERA HOUSE (T. A. Boyle, manager): Dayton's Show 15, 16.

TROY.—GRISWOLD OPERA HOUSE (H. R. Hayden, resident manager): Two Little Waifs 11-13. A Gambler's Daughter 15-17. A Fight for Millions 18-20. U. T. C. 25-27.——RAND'S OPERA HOUSE (H. R. Hayden, resident manager): Kelcey-Shannon co. 13. Andrew Mack 19. Grace George 23.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, manager): Uncle Terry 5. Peck and His Mother-in-Law 10. John W. Vogle's Minstrels 17. Ben Hur 20. Ollie Holford Stock co. 22-27. Sons of Ham 26. Human Hearts 31. Josh Simpkins Jan. 1. Bennett and Moulton 5-10.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, manager): The New Irish Visitors 4. The Great Victor Show 6 canceled. A Runaway Match 12. Empire State Entertainers 12, 13. The Fatal Wedding 15. Hooligan's Troubles 17. Sanger-Devere 18-20. Stetson's U. T. C. 24. Two Jolly Rovers 25.

JAMESTOWN.—SAMUELS OPERA HOUSE (E. J. Goodwin, manager): Coronation Choir 4. A Desperate Chance 10. The Jeffersons in the Rivals 11. Mildred Holland 16. B. M. Garfield in Confusion 17 (local). Murray and Mackey Comedy co. 19, 20. Happy Hooligan's Troubles 22.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Joseph Jefferson, Jr., in The Rivals 4. The Great White Diamond 8. Mildred Holland 11. The Runaway Girl 17. Washburn's Minstrels 20. The Fatal Wedding 22. The Scout's Revenge 23. The Prisoner of Zenda 26. On the Quiet 27.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Foxy Grandpa 3. When Knighthood Was in Flower 8. Peck and His Mother-Law 9. Tracey, the Escaped Convict 10. Sally Halford 25-27.——EMPIRE THEATRE (J. Mitchell, manager): Rentz-Santley co. 4. The County Fair 18.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Cecilia String Quartette 12 failed to appear. Grace George 13. A Fight for Millions 17. Halford Stock co. 18-20. Vogel's Minstrels 25. Sky Farm 27. Keystone Dramatic co. 29-Jan. 3.

UTICA.—MAJESTIC THEATRE (Warren R. Day, resident manager): Old Arkansaw 11, 12. Uncle Terry 13 canceled. Sherlock Holmes 15. Hunting for Hawkins 16 canceled. Our New Minister 17, 18. New York Day by Day 19, 20. A Hidden Crime 22, 23. Andrew Mack 25. The Scout's Revenge 26, 27.

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BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The Fatal Wedding 8. The Rivals 9. The Lily and the Prince 12. Hooligan's Troubles 18. A Runaway Match 22. The Little Minister 25. Prisoner of Zenda 27.

ONEIDA.—THE MUNROE (E. J. Preston, manager): Old Arkansaw 13. New York Day by Day 18. Quincy Adams Sawyer 29. A Hidden Crime 30. The Little Minister Jan. 2. A Royal Slave 8. Uncle Joshua Simpkins 14. A Breezy Time 21.

COHOES.—OPERA HOUSE (E. C. Game, manager): When Knighthood Was in Flower 5. The Fast Mail 6. Cripple Creek 9. The Limited Mail 10. Grace George 11. The Scarlet Letter 13. Two Little Waifs 15. The Pride of Jennico 25.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Grace George 8. Hooligan's Troubles 9. Mildred Holland 10. The Great White Diamond 11. Washburn's Minstrels 23. The Fatal Wedding 25. The Convict's Daughter 27. San Toy 31.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): John Drew 4. The Fast Mail 5. Hunting for Hawkins 8 canceled. The Wilderness 10. Agnes Ardeck 15 canceled. Grace George 16. Andrew Mack 18. Schiller Stock co. 22-27.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): A Runaway Match 10. Kellar 18. A Breezy Time 29. Agnes Ardeck Jan. 2. The Prisoner of Zenda 6. A Dutchman's Honeymoon 8. Neil Burgess 12.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Under Southern Skies 11. The Fatal Wedding 20. Marks Comedy co. 22-27. San Toy 30. Sweet Clover Jan. 5.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, manager): The Fast Mail 4. Circumstantial Evidence 10. The Flaming Arrow 18. McKinley Brothers' Minstrels 31.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Circumstantial Evidence 11. The Black Congress 16 canceled. Agnes Herndon 18-20 canceled. Buffington Stock co. 29-Jan. 3.

CORNING.—OPERA HOUSE (Wallace and Gilmore, managers): F. V. Phelan Stock co. 1-6. Under Southern Skies 15. The Great White Diamond 17. Mildred Holland 20. Helen May Butler's Band 25.

PALMYRA.—OPERA HOUSE (H. L. Averill, manager): Circumstantial Evidence 4. The Great White Diamond 12. G. A. R. (local) 18. The Fatal Wedding 23.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Agnes Ardeck 9 failed to appear. The Runaway Girl 13 failed to appear. The Innocent Maids 25. Fogg's Ferry Jan. 1.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Peck and His Mother-in-Law 11. Kelcey and Shannon 12. Andrew Mack 16. Phelan Stock co. 22-Jan. 3.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Casee, manager): The Prisoner of Zenda 23.——ITEM: It is rumored that the Opera House is to be sold to Wallace and Gilmore.

NEWARK.—SHERMAN OPERA HOUSE (H. S. Taylor, Exchange, managers): The Silver Dagger 13. The Great White Diamond 16. The Fatal Wedding 19. Hunting for Hawkins Jan. 3.

LYONS.—MEMORIAL THEATRE (Burt C. Ottmann, manager): Under Southern Skies 12. Hooligan's Troubles 13. Marks Brothers' co. 15-20. May A. Bell Marks 15-20.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Jere Grady Stock co. 8-13. A Hidden Crime 23. Katharine Kidder 26. The Convict's Daughter 30. Quincy Adams Sawyer Jan. 1.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Charles Whyland, manager): Circumstantial Evidence 9. The Scarlet Letter 16. A Hidden Crime 26.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Missouri Girl Nov. 26. The Fast Mail 29. New York Day by Day 6. The Great White Diamond 10.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafford and Sawyer, managers): The Missouri Girl 6. Old Arkansaw 10.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): The Rivals 10. Mildred Holland 13. Dan Sully 25. Hunting for Hawkins Jan. 2.

SALAMANCA.—MERLENBARKER OPERA HOUSE (J. D. Merlenbarker, manager): A Runaway Match 9.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): The Fatal Wedding 17. East Lynne 23.

DANSVILLE.—HECKMAN OPERA HOUSE (J. H. Heckman, manager): Judged Guilty Nov. 29. Guy Brothers' Minstrels 10.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, managers): Edison's Moving Pictures 1, 2. Hooligan's Troubles 4. The Jolly Rovers 15.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Kidnapped in New York 4. Hooligan's Troubles 6. The Fatal Wedding 12. U. T. C. 18.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Under Southern Skies 13. Hunting for Hawkins 27. Henry Miller 31.

WARSAW.—IRVING OPERA HOUSE (R. E. Baker, manager): Hooligan's Troubles 17. Stetson's U. T. C. 25.

OXFORD.—CITIZEN'S OPERA HOUSE (Harry Tew, manager): The Missouri Girl 12. Old Arkansaw 16. East Lynne 27.

WELLSVILLE.—BALDWIN'S THEATRE (Ernest Glaucke, manager): My Island Prince 6. The Great White Diamond 18.

ONEONTA.—NEW THEATRE (O. S. Hathaway, manager): The Great White Diamond 4. The Missouri Girl 15. Old Arkansaw 17.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Found Guilty 25. A Royal Slave Jan. 1.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): Maude Hillman co. 8-13.

PERRY.—AUDITORIUM (Cole and Stainton, managers): Dan Sully 27.

HUDSON.—OPERA HOUSE: Heart of Maryland 15.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Two Little Waifs 17. Caste 23.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, managers): Harris-Parkinson Stock co. 8-15, opening with Lost in Egypt; packed house pleased. Other plays: A True Kentuckian, Dangers of a Great City, The Bondman, The Secret Enemy, James Boys, East Lynne, and Ten Nights in a Bar Room.——AUDITORIUM (W. F. Randolph, manager): Barlow and Wilson Minstrels 3; good house pleased. Mrs. Le Moyne in Among Those Present 16. Hi Henry's Minstrels 17. Howard Kyle 18.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Mrs. Le Moyne 9 to fine house; audience delighted. The White Slave 10. When We Were Twenty-one 11.——MONUMENTAL THEATRE (F. F. Brown, manager): Pearl Land co. 8-13. Great Martyne co. in Vaudeville 15-17.

CHARLOTTE.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Rose Coghlan 3; large business; performance good. Mrs. Le Moyne 11. When We Were Twenty-one 12.——OPERA HOUSE (Nat Gray, manager): Hi Henry's Minstrels 10 pleased large audience.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. H. Hill and Sons, managers): Peruchi Opera co. Nov. 27-29 to large and pleased audiences. Martyne Opera co. 1-3; fair house pleased. When We Were Twenty-one 10.

WINSTON-SALEM.—ARMORY HALL (J. S. Bessent, manager): Hi Henry Minstrels 6; poor performance; fine attendance. Love and Ruin 13. The Great Martyr 25, 26. How Hopper Was Side Tracked 27. Peck's Bad Boy 31. Peruchi-Beldina co. Jan. 1-3.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, managers): The Great Martynne 4-6. Middleton Stock co. 8 and 10. When We Were Twenty-one 9. Middleton Stock co. 11-13.

GREENSBORO.—GRAND OPERA HOUSE (E.

H. Tate, manager): The Volunteer Organist 3. Hi Henry's Minstrels 8. Mrs. Le Moyne 10.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivera, manager): Mrs. Le Moyne 9. The White Slave 10. When We Were Twenty-one 11.

DURHAM.—OPERA HOUSE (Hackney and Freeland, managers): Peruchi-Beldeni co. 8-10. Harris-Perkinson Stock co. 22-27.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Side Tracked 13.

NORTH DAKOTA.

FARGO.—THEATRE (C. P. Walker, manager): Leon Hermann 2 entertained. A Gambler's Daughter 4. Across the Desert 5 pleased. Sidetracked 6. Over the Fence 9. Lost River 15. When We Were Twenty-one 18. Hearts of Oak 25. Human Hearts 29. A Devil's Auction Jan. 1. Minstrels 5. Grace Cameron Opera co. 6. Walker Whiteside 8. Chase-Lister co. 12-17.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Leon Herrman 4; good business pleased. Across the Desert 6 to light house. Over the Fence 8; fair audience; satisfactory performance. When We Were Twenty-one 17. Chase-Lister co. 22-26. Lost River 27. Hearts of Oak 29. Devil's Auction 31.

JAMESTOWN.—OPERA HOUSE (A. P. Smart, manager): Leon Hermann 1 pleased large audience. Dark.

MANDAN.—OPERA HOUSE (W. D. Kennelly, manager): The Stowaway canceled. Sidetracked 8. The Missouri Girl 16.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussaman, manager): A Gambler's Daughter 2; fair business pleased.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): The Gladiator 10.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Walker Whiteside in Richard III 4 to slim house. The Wizard of Oz 5, 6 pleased three large houses. Robert Edeson and co. 8, 9 drew well.——LYCEUM THEATRE (Frank Burt, manager): Only a Shop Girl 4-6; fair houses. A Hot Old Time 7-10 packed the house. Rupert of Hentzau 11-13. The Night Before Christmas 14-20.——BURT'S THEATRE (Frank Burt, manager): When the Bell Tolls 4-6 filled the theatre. The Wilbers 7-13; good business. The Minister's Daughters 14-17.——EMPIRE THEATRE (I. H. Genen, manager): Diplomacy was the stock offering 7-13; the play was, in the main, well cast and a satisfactory performance given. More than Seven was used as a curtain-raiser to Arabian Nights week 14-20.——SAVOY THEATRE (A. Engel, manager): Fol Del Rol was the second week's offering at the little burlesque house. Nineteen musical numbers were introduced. Miss Moore was in splendid voice and Miss Malone sang several catchy numbers. Whirl-I-Gig 14-20.
C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): A Royal Slave 5; pleasing performance; fair house. Dan Hendricks in Ole Olson 8; best of satisfaction. Hogan's Alley 11. One Night in June 12. A King of Tramps 17. Lafayette 18. Oriental Burlesquers 19. In Gay Paree 24. A Desperate Chance 30. Just Struck Town 31. A Homespun Heart Jan. 1. Through the Center of the Earth 6.
WILLIAM H. McGOWN.

AKRON.—NEW COLONIAL THEATRE (John E. Pierce, manager): Myrkle-Harder co. 8-8 in Knobs o' Tennessee, The Man of Mystery, The Vagabond's Wife, King's Command, and Money Kings of New York; co. fair; small houses. Jefferson De Angelis 11. The Sign of the Cross 12. Pete Baker 17. Dolly Varden 20. Rupert of Hentzau 26. Florodora 30. Field's Minstrels Jan. 1.——GRAND OPERA HOUSE (F. E. Albaugh, manager): The Minister's Daughter 4-6; co. very good; crowded houses. The Fisherman's Daughter 8-10; co. clever; good houses. The Game of Life 11-13. Tracy, the Outlaw 15-17. When the Bell Tolls 18-20.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dallo, manager): Mrs. Jack 3; excellent attraction; fair patronage. The Burgomaster 4 pleased large house. The Show Girl 6; fair co. and performance to excellent business. Al. G. Field's Minstrels 8; fine performance to very large audience. King Dodo 11. A King of Detectives 12. The Liberty Belles 13. The Sign of the Cross 16. Dan Daly 26. Through the Center of the Earth 27.——FOUNTAIN SQUARE THEATRE (G. J. Green, manager): In Gay Paree 12, 13. A King of Tramps 18. Judged Guilty 19. Oriental Burlesquers 20. Mickey Finn 25.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): A Desperate Chance Nov. 27; good co.; large business. The Show Girl 29 pleased fair house. James J. Corbett 3; excellent satisfaction to fair business. Katzenjammer Kids 6; large house; performance fair. Irene Myers Stock co. 8-13 in My Lady Nell, The Stowaway, Through the Breakers, The Price of Honor, The Two Orphans, The Tide of Life, The Lights of New York, and The Power of Wealth. The Christian 18. Mickey Finn 22. Willie Collier A Turkish Texan 25. The Village Parson 27. Effie Ellsler Jan. 1.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): The Show Girl 3; finished performance to topheavy house. The Katzenjammer Kids 4 to capacity; satisfactory performance. A Mother's Heart 6 pleased full house. Judged Guilty 8 canceled. The Game of Life 9 pleased small house. Al. G. Field Minstrels 11. The Christian 13. Myrkle-Harder co. 22-27. Her Marriage Vow 29. Faust 30. In Louisiana Jan. 3. San Toy 6. New York Day by Day 7. A Royal Slave 8. Just Struck Town 12. The Great White Diamond 14. A Romance of Coon Hollow 15. Winchester 17.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, manager): A Devil's Auction 4; fine performance; large business. Up York State 9. Peck's Bad Boy 10. The Chaperons 12. The Christian 16. Hogan's Alley 22.——HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Mickey Finn 4; fair house and performance. Old Si Stebbins 6 drew fairly well and pleased. Howard-Dorset co. 8-15 opened with The Plunger to good business; co. good. Oriental Burlesquers 18. Irving-French co. 18-20. A Desperate Chance 23.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, manager): Irving French co. 1-4 opened in My Runaway Wife to S. R. O. Other plays: An Irishman's Troubles and O' Moore's Courtship; co. and business good. A Devil's Lane 4 pleased fair business. The Eleventh Hour 5; fair performance to light business. Rupert of Hentzau 8; excellent performance to fair business. James Boys in Missouri 9 pleased topheavy house. Field's Minstrels 16. The Katzenjammer Kids 18. A Fisherman's Daughter 27.

LORAIN.—VERBECK THEATRE (F. E. Johnson, manager): An American Hustler 3 pleased small house. Judged Guilty 4 failed to appear. Walker Whiteside in Hamlet 6; excellent satisfaction to large audience. The Minister's Daughter 9. When the Bell Tolls 13. A Desperate Chance 16. A Royal Slave 17. Uncle Josh Spruceby 20. A Ruined Life 25. A Homespun Heart 27. The Katzenjammer Kids 29. Dan Sully 31.——WAGNER OPERA HOUSE (G. L. Buell, manager): Dark.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): Howard Dorset co. 3-6; very good engagement, playing The Plunger, Roanoke, The Little Minister, The Little Gypsy, and The Hand of Man. The Fisherman's Daughter 25. When Knighthood Was in Flower 26. The Climbers 31. The Girl and the Judge Jan. 1. Tim Murphy 3. The Cowboy and the Lady 10. (H. G. Seipel, manager): Man to Man 17. The Darkest Hour 27. When The Bell Tolls Jan. 5. Keller 10.

DAYTON.—VICTORIA THEATRE (G. C. Miller, manager): Dolly Varden 2; admirable co.; fair business. The Burgomaster 3 to good business. Alice Fisher in Mrs. Jack 5, 6; fair business pleased. King Dodo 9. Soldiers of Fortune 12. Jefferson De Angelis 13. Tim Murphy 25.——PARK THEATRE (Harry E. Feicht, manager): Wilbur Opera co. 1-6 to good business; fair co. The King of Detectives 8-10; S. R. O. pleased. A Hot Old Time 11-13. The Fatal Wedding 15-17.

MASSILLON.—NEW ARMORY (William R. Lipps, manager): A Devil's Auction Nov. 27 pleased capacity. The Empire Show 5; good satisfaction to fair house. The Fisherman's Daughter 6; large and pleased audiences. The Christian 10; excellent performance to fair audience. Pete Baker 12. The Great Victor Show 18. Rupert of Hentzau 19. Bennett-Moulton co. 22-27. Tim Murphy 31. At Valley Forge Jan. 1. Shooting the Chutes 3.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, resident manager): A Devil's Auction 10. Dolly Varden 12. Hogan's Alley 13. The Sign of the Cross 15. King Dodo 16. Lost in New York 17. Tracy, the Outlaw 19. A Mother's Heart 20. The Jeffersons in The Rivals 22. Robinson Crusoe 25. Uncle Josh Spruceby 27. In Convict Stripes 30. Dan Daly in The New Clown 31.

CANTON.—THE GRAND (M. C. Barber, manager): James J. Corbett 6 pleased fair audience. Watson's Oriental Burlesquers 8; packed house. The Sign of the Cross 11. The Christian 12. Peck's Bad Boy 13. The Game of Life 15. Dolly Varden 16. Turkish Texan 17. Rupert of Hentzau 18. Mississippi 20. Through the Center of the Earth 24, 25. At Valley Forge 26. Al. G. Field's Minstrels 27.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Mississippi 4. The Night Before Christmas 6. One Night in June 11. The Eleventh Hour 13. The Show Girl 15. Watson's Oriental Burlesquers 22. Jule Walters 27. The Fisherman's Daughter 29. A Desperate Chance Jan. 1. Peck's Bad Boy 3. Porter J. White 5. The Peddler's Claim 6. A Ruined Life 8.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, manager): Ole Oleson 3. A Homespun Heart 4. The Fisherman's Daughter 5. Hagar and Ishmael (local) 9, 10. Christ and Lena 16. Down and Up 18. Keystone Dramatic co. 22-27. When the Bell Tolls 29. Kelley's Kids 30. A Green Eyed Monster 31. Shooting the Chutes 2. A Kentucky Feud 5. Just Struck Town 8.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Oriental Burlesque co. 4. At Valley Forge 9. Mississippi 12. Metropolitan Burlesque co. 17. One Night in June 19. Man to Man 22. Judged Guilty 25. Uncle Josh Spruceby 30. Just Struck Town Jan. 1. Peck's Bad Boy 8. The Denver Express 13.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): The Show Girl 4 to large audience. Ole Olson 6; good co.; fair business. Myrkle-Harder co. 8-15 opened to large house presenting The Man of Mystery. Jefferson De Angelis 12. Katzenjammer Kids 25. Florodora 27.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, manager): A Devil's Lane 3; fine co. to good house. A King of Tramps 13. At Valley Forge 17.——GRAND OPERA HOUSE (F. M. Stevenson, manager): A Thoroughbred Tramp 3; good co. to fair crowd. Peck's Bad Boy 22.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): A Devil's Lane 4; good co.; audience pleased. Hearts of Gold 11. Old Dan Tucker 26. Old Si Stebbins 29.——ITEM: The management deserves credit for providing a better class of attractions.

ZANESVILLE.—OPERA HOUSE (H. W. Ross, manager): The Sign of the Cross 4 drew well and pleased. A Devil's Auction 5; good house; satisfaction. One Night in June 6; business and co. fair. Al. G. Field's Minstrels 9 to capacity. The Chaperons 12. A Homespun Heart 13.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Carner Stock co. 1-6 in A Hidden Crime. The Christian 9. The Sign of the Cross 10. A Breezy Time 16. Watson's Oriental Burlesquers 17. Ground Hog Minstrels 18. The Major and the Judge 19. Down and Up 20.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, manager): One Night in June 8. Irving-French co. 11-13. Robinson Crusoe 16. Mack-Fenton Stock co. 22-24. The Span of Life 26. Whitney's San Francisco Minstrels 27. The Darkest Hour 29.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, manager): An American Hustler 12. Lost in New York 15. One Night in June 18. The Great Victor Shows 22. A Ruined Life 26. White's Faust 31. Down and Up Jan. 9. Alma Sterling (return) 14. Denver Express 16.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): Neil Burgess 6; capacity pleased. A Hidden Crime 9; small house. A Breezy Time 17. Through the Center of the Earth 20. The Girl and the Judge 24. Keystone Dramatic co. 29-Jan. 3.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Byron Stock co. 8, 9 in Twixt Love and Duty, The Foxy Bachelor and A True Kentuckian. At Valley Forge 16. Ackerstrom Comedy co. 18-20. The Span of Life 22. Rupert of Hentzau 27.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. E. Wolfe, manager): Irving French co. 4-6. Rupert of Hentzau 9. One Night in June 10. Al. G. Field's Minstrels 17. Robinson Crusoe 18. Watson's Oriental Burlesquers 23. The Span of Life 25. Tim Murphy 29.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Chris and Lena 13; strong co. A Hot Scotch Major 20. Al. G. Field's Minstrels 26. A Royal Slave of Old Mexico 29.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, manager): An American Hustler 6. At Valley Forge 8. The Minister's Daughters 10. The King of Detectives 13. A Royal Slave 18. One Night in June 20. Porter J. White's Faust 25.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Chicago Stock co. 1-6. The Christian 11. Down and Up 13. A Turkish Texan 16. Shooting the Chutes 18. The Rivals 20. Glascow Stock co. 22-28.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, manager): Mississippi 8. Whitney's Minstrels 9. Are You a Mason 10. One Night in June 17. The King of Tramps 20.——ITEM: Whitney's Minstrels disbanded at Eaton, O., 12.

SALEM.—GRAND OPERA HOUSE (Falkenberg Brothers, managers): The Fisherman's Daughter 1; fair house; good performance. A Homespun Heart 9, 10 failed to please; fair house. Hickman Brothers 16. Mickey Finn 19. A Peddler's Claim 25.

STEUBENVILLE.—GRAND (Frank Burt, manager): James Corbett 4. The Game of Life 8. Al. G. Field's Minstrels 10. Old Si Stebbins 12. A Mother's Heart 13. Pete Baker 15. Through the Center of the Earth 18. A Desperate Chance 20.

ATHENS.—OPERA HOUSE (W. R. Moore, manager): Old Si Stebbins 3. James Boys in Missouri 8. The King of Tramps 11. Irving-French co. 15-17. Old Dan Tucker 24. Reuben in New York 2. Akerstrom Comedy co. 5-7.

NEW LEXINGTON.—SMITH'S THEATRE (F. J. Smith, manager): Peck's Bad Boy 8. At Valley Forge 15. Old Dan Tucker 23. The Eleventh Hour 29.——ITEM: Robinson Crusoe booked for 17 closed 13 at Canal Dover.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): Little Tycoon (local) 4. Are You a Mason 10. An American Hustler 13. Judged Guilty 17. One Night in June 25. The Great Victor Show 26. Robinson Crusoe 27.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): A Homespun Heart 3. A King of Tramps 5 failed to appear. Old Si Stebbins 11. A Desperate Chance 22. Kelly's Kids 29. Salisbury Orchestra Jan. 1. In Louisiana 6.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, managers): An American Hustler 1. A Hidden Crime 10. Homespun Heart 17 canceled. Shooting the Chutes 23. A Breezy Time 25. Pete Baker 30.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): James Boys in Missouri 4. A Devil's Lane 6. Uncle Josh Spruceby 8. The Katzenjammer Kids 16. At Valley Forge 18. San Francisco Minstrels 25.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, manager): Our New Minister 2. Happy Hooligan 4. Peck's Bad Boy 6. An American Hustler 10. Are You a Mason 8. Devil's Auction 11. Dolly Varden 13. King Dodo 17.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Wolburg, manager): A Royal Slave 7. King Dodo 10. The Show Girl 13. The Sign of the Cross 19. Her Marriage Vow 20. The Middleman 25. A Desperate Chance 21.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, manager): Al. G. Field's Minstrels 15. Peck's Bad Boy 20. The Span of Life 27. The Missouri Girl Jan. 16. Flo Irwin 20. Human Hearts 24.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, manager): A Royal Slave 4; large audience; performance satisfactory. Mississippi 13. Ackerstrom Stock co. 15-17.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): A Mother's Heart 8. Old Si Stebbins 9. Peck's Bad Boy 12. Tracy the Outlaw 20. In Convict's Stripes Jan. 7.

MARTINS FERRY.—STAR THEATRE (J. F. Blumenberg, manager): A Thoroughbred Tramp 9. Hearts of Gold 13. At Valley Forge 20. Hogan's Alley 27.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Pete Baker 2; light business; performance good. Hogan's Alley 12. Through the Centre of the Earth 26.

PIQUA.—ST. GEORGE THEATRE (Sam Hixson, manager): Hogan's Alley 10; fair business; performance good. In Gay Paris 15. A Mother's Heart 19. A Wise Tramp 25. Tracy, the Outlaw Jan. 1.

WASHINGTON COURT HOUSE.—OPERA HOUSE (George L. Chennell, manager): Al. G. Field's Minstrels 18. Peck's Bad Boy 25. The Middleman 29. The Darkest Hour Jan. 1.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Chris and Lena 9. At Valley Forge 11. A Homespun Heart 15. A Royal Slave 19. One Night in June 28. Down and Up 30.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): A Mother's Heart 3; good business. Yale's Devil's Auction 6; excellent satisfaction to large audience. King Dodo 12.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Hogan's Ally 8; good house; greatly pleased. A Royal Slave 13. Great Victor Show 23. Faust 30.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Where is Cobb failed to appear. Old Si Stebbins 5. Peck's Bad Boy 9. Doroty Johnstone and co. 17. McKinley Picture Show 20.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): At Valley Forge 12. Heart of Maryland 18 canceled. Tim Murphy 26. Robinson Crusoe Jan. 1. Hickman Brothers 3.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Mickey Finn 3. Robinson Crusoe 13. Katzenjammer Kids 22. Her Marriage Vow 27.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): An American Hustler 4. Robinson Crusoe 8. When the Bell Tolls 12. The Great Victor Show 18. A Homespun Heart 21. Uncle Josh Spruceby 26.

VAN WERT.—HOMAN'S THEATRE (Frank Homan, manager): Hogan's Alley 4. San Francisco Minstrels 8. Bryan Stock co. 15-20. Judged Guilty 31.

M'CONNELSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, managers): One Night in June 2 failed to appear. In Gay Paris 6-8. A King of Tramps 9. Mickey Finn 23.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Are You a Mason 5. A Devil's Auction 9. At Valley Forge 10. The Sign of the Cross 12. King Dodo 15.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, managers): One Night in June 15. Robinson Crusoe 20.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Elmer Bolls, manager): Si Stebbins 8. Peck's Bad Boy 17. A Homespun Heart 19.

XENIA.—OPERA HOUSE (C. L. McClellan, manager): At Valley Forge 3. A Royal Slave 10. San Francisco Minstrels 18.

WILMINGTON.—OPERA HOUSE (Walker and Walker, managers): The Eleventh Hour 9. San Francisco Minstrels 20. Peck's Bad Boy 27.

GALLIPOLIS.—THEATRE (J. M. Kaufman, manager): A King of Tramps 12. Hearts of Gold 21. Maloney's Wedding 26. Si Stebbins 30.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): The Show Girl 5. The Minister's Daughter 12. King Dodo 13.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Mississippi 12. Metropolitan Burlesquers 19. Mickey Fin 26.

BRYAN.—JONES OPERA HOUSE (Hugh MacPhail, manager): Hogan's Alley 5. Lost in New York 10. Kinsey Comedy co. 22-27. Alma Sterling 31.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): An American Hustler 11. A Wise Tramp Jan. 3. Robinson Crusoe 18. Devil's Lane 23.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): The County Fair 5. An American Hustler 9. Uncle Josh Spruceby 16.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): King Dodo 19.

OTTAWA.—TAWA THEATRE (F. G. Kahle, manager): Hogan's Alley 9. A Royal Slave 12.

CHICAGO JUNCTION.—OPERA HOUSE (S. C. Rumbaug, manager): A Homespun Heart 24.

MINERVA.—OPERA HOUSE (W. E. Russell, manager): A Mother's Heart 12.

CARROLLTON.—GRAND OPERA HOUSE (Kummerer Brothers, managers): Down and Up 22.

GREENFIELD.—OPERA HOUSE (G. G. Simons, manager): Bryan Stock co. 1-6. Hogan's Alley 17.

PAULDING.—GRAND OPERA HOUSE (Edward Buck, manager): In Mississippi 9. In Louisiana Jan. 1.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): An American Hustler 5.

KENT.—OPERA HOUSE (D. H. Green, manager): When the Bell Tolls 16. Uncle Josh Spruceby 22.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Weary Willie Walker 2; good business. The Minister's Son 5 pleased large audience. A Breezy Time 7; S. R. O. Nevada 9. Rail Road Jack 10. Two Married Men 13, 14. Stuart Robson 16. Charles B. Handford 17. Lord Strathmore 18.——ITEM: The Overholser Co. have commenced the excavations for a modern theatre building, a frontage of 75 feet and depth of 140 feet, to be on the ground floor, and have a capacity of 1,500, balcony and gallery. To cost $50,000. Ready for opening Sept. 1.

EL RENO.—OPERA HOUSE (Julian Gross, manager): The Minister's Son 4 pleased good business. A Breezy Time 6 to full house. Railroad Jack 9. Lord Strathmore 15. Two Married Men 18. The Prince of Liars 20.

SHAWNEE.—OPERA HOUSE (Becker Brothers, managers): The Minister's Son 3; excellent performance; good business. Vessie Farrell co. 8-14. Two Married Men 15.

MANGUM.—KELLUM OPERA HOUSE (J. B. Pyars, manager): Dr. Jekyll and Mr. Hyde 12. East Lynne 13.

PERRY.—GRAND OPERA HOUSE (J. B. Tate, manager): A Breezy Time 11. Kings and Queens 15.

OREGON.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Hunting for Hawkins to large house; good performance. A Warm Baby 8. Down by the Sea 29.

BAKER CITY.—BAKER THEATRE (I. H. McCord, manager): Hunting for Hawkins 1; enjoyed by packed house. Foxy Quiller 22.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Dark 1-6., Rudolph and Adolph 9. Thomas Jefferson 12.

PENDLETON.—FRAZER'S OPERA HOUSE (Baker and Welch, managers): Other People's Money 5. Alphonse and Gaston 6.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. I. Quirk, manager): The Red Coffee 6. Rip Van Winkle 8. Bennett-Moulton co. 15, 16, 17, 19, 20. Florodora 18. The Power of the Cross 25.——HERSKER'S OPERA HOUSE (F. H. Waite, manager): Ollie Halford Stock co. 15-17.
E. SCHERTZINGER.

BEAVER FALLS.—LYCEUM THEATRE (Samsom Hammaner, manager): Lyman Howe's Pictures 3. Our New Minister 5. A Homespun Heart 6. The Game of Life 8. Judged Guilty 9 canceled. Al. G. Field's Minstrels 12. A Desperate Chance 15. Where is Cobb 16. Micky Finn 17. Down and Up 19. The Major and the Judge 20. Her Marriage Vow 23. A Romance of Coon Hollow 25. The Voyage en Suisse 26. A Turkish Texan 29.——SIXTH AVENUE THEATRE (Medley and Rohrkaste, managers): Oriental Burlesquers 16.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Chicago Stock co. 8-13. Through the Center of the Earth 16. Reuben in New York 17. Effie Ellsler 18. Le Voyage en Suisse 19. Next Door 20. King Dramatic co. 22-27.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, manager): Up York State 11. Romeo and Juliet 13. Oriental Troubadours 22. Florodora 23. Morrison's Faust 25. Tracy, the Outlaw 27.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussmann, manager): Fenberg Stock co. 4-6. Plays: Jesse James, Wife for Wife, Octoroon, Tracy the Bandit and Money Mad. The Flaming Arrow 8. Dan Sully 9. Eight Bells 11. The New Minister 12. Hearts of Stone 13. Rentfrow Stock co. 15-20. Florodora 17. Jolly Pathfinders 18-20. Tracy the Outlaw 25. Kelcey-Shannon 26. Lights of Gotham 27. Bennett Moulton co. 29-Jan. 3.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Chaperons 6. The Parish Priest 8. The Major and the Judge 9. Uncle Josh Spruceby 10. Washburn's Minstrels 11. Sherlock Holmes 18.——GRAND OPERA HOUSE (George M. Miller, manager): Fenberg Stock co. 8-13 in Money Mad, Jesse James, the Missouri Outlaw, The Princess of Patches, Wife for Wife, and The Indian's Revenge.——ITEM: The new Temple Theatre will open 18.

UNIONTOWN.—GRAND OPERA HOUSE: The Chaperons 9. Man to Man 12. A Turkish Texan 13. Effie Ellsler 19. Morrison's Faust 20. Kelly's Kids 22. Sweet Clover 25. A Kentucky Feud 26. A Romance of Coon Hollow 29. A Millionaire Tramp 31. Romeo and Juliet Jan. 1. The Great White Diamond 2. When Reuben Comes to Town 3. New York Day by Day 5. Howard Kyle 7. Ward and Vokes 9. Hogan's Alley 10.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Bennett and Moulton co. 1-6. A Heart of Stone 8; co. disbanded after the performance and returned to New York 9. Daniel Sully 10. A Break for Liberty 15. Philadelphia Orchestra 18. York State Folks 19. The Old Homestead 20. Lost River 12. Effie Ellsler 13. A Devil's Lane 23. Looping the Loop 24. When Reuben Comes to Town 25. Under Southern Skies 26. A Country Kid 27.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, manager): Down and Up 6. Shooting the Chutes 9. Man to Man 11. Old Si Stebbins 13. A Turkish Texan 15. Span of Life 20. A Kentucky Feud 25 canceled. New York Day by Day 26. Kelly's Kids 27. Faust 31. Wormwood Jan. 1. Her Marriage Vow 3. The Great White Diamond 6. Hooligan's Troubles 8.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): A Breezy Time 3. A Desperate Chance 4. Shooting the Chutes 6. Katzenjammer Kids 8. Rome and Juliet 9. The Chaperons 10. Man to Man 13. Irene Myers co. 15-20. The Span of Life 22. Kelly's Kids 23. A Kentucky Feud. New York Day by Day.——CITY OPERA HOUSE (E. H. Sackville, manager): Reopened 15 with Chicago Stock co.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Murray and Mackey Comedy co. 8-13 in Dangers of a Great City, Lost in New York, Oliver Twist, Michael Strogoff and Beacon Lights. Bennett-Moulton co. 15-20 in Outcast of Society, Darkest Russia, Daughter of the South, The Prisoner of Algiers, The Fast Train, The Struggle for Life, and The Country Girl.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, manager): The Major and the Judge 16. Sky Farm 16. York State Folks (return) 17. Chauncey Olcott 18, 19. The New Minister 20. Andrew Mack 22. San Toy 27. Bertha Galland Jan. 2. Kathryn Kidder 3.——ACADEMY OF MUSIC (A. J. Duffy, manager): Looping the Loop 11-13. The Flaming Arrow 18-20. Chester De Vonde 22-27.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Through the Center of the Earth 15. Romeo and Juliet 16. Effie Ellsler 17. Le Voyage en Suisse 18. Next Door 19. A Turkish Texan 20. The New Clown 22. New York Day by Day 24. Over Niagara Falls 25. Tracy, the Outlaw 26. Faust 27. King Dramatic co. 29-Jan. 3.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Howe's Moving Pictures 6. Carner Stock co. 8-13. Plays: Knobs o' Tennessee, The Ranch King, A Romance of Coon Hollow, Lost in Siberia, Rip Van Winkle, Fagg's Ferry, and True as Steel. The Rivals 18. Shooting the Chutes 22. What Happened to Jones 25. Sweet Clover 27.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Sanson's Burglar 3. Howe's Pictures 5. A Hidden Crime 6. The Great Victory 11. A Breezy Time 15. Shooting the Chutes 17. Through the Center of the Earth 19. Frankie Stock co. 22-27. At Valley Forge 31. Al. G. Field's Minstrels Jan. 2.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Aubrey Stock co. 8-13. The Mummy and the Humming Bird 15. Effie Ellsler 16. Le Voyage en Suisse 17. Denman Thompson 18. A Trip to the Moon 20 (local). San Toy 22. Irene Myers Stock co. 23-28. Next Door 29. Empire Stock co. 30. When Reuben Comes to Town 31.

NORRISTOWN.—GRAND OPERA HOUSE (Fred W. Allen, manager): The World Against Her 6. Washburn's Minstrels 9. The Doings of Mrs. Dooley 10. The Flaming Arrow 11. Kelley's Kids 12. The Lights of Gotham 13. Florodora 16. Side Tracked 20. Rentfrow Repertoire co. 22-27. Huntley-Moore co. 29-Jan. 4.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Daniel Sully 5. The Span of Life 6. George W. Monroe 9. A Break for Liberty 11. Florodora 12. Ten Nights in a Barroom 13. Eight Bells 15. Fernberg Stock co. 16-20. Beyond Pardon 23. The Flaming Arrow 25.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkenger, manager): The Game of Life 10. Mickey Finn 11. The Great Victor Show 12. A Desperate Chance 13. Phelan Stock co. 15-20. Le Voyage en Suisse 22. Turkey Tickers 23. Sweet Clover 24. Murray and Mack 25. Hooligan's Troubles 26. Pete Baker 27.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): A Runaway Match 1. Man to Man 6. A Romance of Coon Hollow 8. Keystone Comic Opera co. 15-17 canceled. A Break for Liberty 22. Royer Brothers 24. Duffy's Jubilee 25. The Game Keeper Jan. 6.

CONNELLSVILLE.—THEATRE (Fred Robbins, manager): Edwards Stock co. 8-10. Plays: Power of Wealth, Utah and Jesse James. Simville's Romeo and Juliet 11. Coon Hollow 12. Royer Brothers 13. Oriental Troubadours 17. A Turkish Texan 18. Morrison's Faust 19.

BELLE VERNON.—OPERA HOUSE (M. S. Hommel, manager): A Country Kid 6. Hearts of Gold 8. Hickman Brothers 9. Next Door 12. Wormwood 15. Oriental Trubetors 18. Harris-Parkinson Stock co. 22-27. Kelly's Kids Jan. 1. A Millionaire Tramp 5. The Devil's Lane 6.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): A Hidden Crime 4. The Christian 6. A Desperate Chance 8. Big Record Stock co. 11-13. Mickey Flynn 15. Major and Judge 17. The Rivals 19. Shooting the Chutes 20. The Great White Diamond 26. Phelan Stock co. 27.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): Next Door 17. Si Stebbins 19. A Country Kid 23. Ten Nights in a Bar Room 24. New York Day by Day 26. Schultz Amusement co. 31. Irish Visitors Jan. 1. Rip Van Winkle 3. Wilson Theatre co. 5-[illegible]. A Millionaire Tramp 9.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Bosher, managers): King Dramatic co. 8-13. Plays last half of week: A Guilty Mother, Shenandoah, Blue Jeans, Slaves of the Orient, A Fatal Card, Siberia, and The Cherry Pickers. A Country Kid 16. A Break for Life 20. Aubrey's Stock co. 22-27.

KITTANNING.—GRAND OPERA HOUSE (C. Park, manager): Wormwood 3. The Burglar 5. Mickey Finn 9. Shooting the Chutes 12. Big Record Stock co. 18-20. A Turkish Texan 22. Guy Brothers' Minstrels 25. Morrison's Faust 26. The Peddler's Claim 29.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): King Dramatic co. 1-6. Morrison's Faust 8. Our New Minister 11. The Gamekeeper 13.——FRATERNITY THEATRE (U. G. Unger, manager): Washburn's Minstrels 3. Rentfrow's Jolly Pathfinedrs 4-6. Ollie Hanford Stock co. 8-13.

PUNXSUTAWNEY.—OPERA HOUSE (A. C. Ebling, manager): The Bennett-Moulton co. 10-13. Next Door 22. Guy Brothers' Minstrels 23. Simville's Romeo and Juliet 26. Two Married Men 29. A Break for Liberty 31.

JEANNETTE.—BYERS THEATRE (Thomas Boyd, manager): Charles Edwards Stock co. 11-13. Plays: Power of Wealth, Utah, Tony, the Convict, and Jessie James. Old Si Stebbins 15. Next Door 18. Wormwood 20. Ten Nights in a Bar Room 25.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Morrison's Faust 12. The Village Parson 16. The Game Keeper 18. Grove, hypnotist, 25. Country Kid 30. Lights of Gotham Jan. 3.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Martin's U. T. C. 4. The Cattle King 5. Bennett-Moulton co. 8-15. A Country Kid 17. Gibney Hoeffer co. 18-20. Because I Love You 23. Mildred Holland 27. Carner Stock co. 29-Jan. 3.

EASTON.—ABLE OPERA HOUSE (Harry Coburn, manager): Dan Daly 6. Hanlon's Superba 8. Peck and His Mother-in-Law 12. The Flaming Arrow 13. Uncle Josh Spruceby 15. Sky Farm 17. Looping the Loop 25.

CARBONDALE.—OPERA HOUSE (Dan P. Byrn, manager): The Chaperons 5. The Major and the Judge 12 canceled. York State Folks 15. The Fatal Wedding 19. Wills Brothers 23-25. Mildred Holland 26.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, managers): The Christian 4. Great Victor Show 6. Mozart Symphony Club 8. The Rivals 15. Guy Brothers' Minstrels 18. Under Southern Skies 19. Where is Cobb 22. Oriental Troubadours 29.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, managers): Hearts of Gold 5. Down and Up 8. Next Door 11. Wormwood 13. Charles F. Edwards' Stock co. 15-20. Old Si Stebbins 23.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, manager): A Romance of Coon Hollow 6. Our New Minister (return) 8. Oriental Troubadours 11. Howe's Pictures 13. Country Institute 15-18. Under Southern Skies 22. A Break for Liberty 24.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): A Desperate Chance 11. A Hidden Crime 12. Duffy's Troubles 13. The Major and the Judge 16. The Rivals 17. The Great White Diamond 20.

CARLISLE.—OPERA HOUSE (W. H. Bretz, manager): Kelly's Kids 16. A Devil's Lane 18. Lights of Gotham 20. Florodora 22. A Missouri Girl 23. Katie Emmett 26. A Country Kid 29. When Reuben Comes to Town 30. Old Arkansaw 31.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, manager): A Romance of Coon Hollow 5. Morrison's Faust 8. Oriental Troubadours 10. A Thoroughbred Tramp 12. The Village Parson 15. The Aeroplane 18.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren, manager): A King of Tramps 5. Hunting for Hawkins 6 (return). A Turkish Texan 8. Man to Man 9. A Thoroughbred Tramp 11. The Country Kid 13.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Rip Van Winkle 6. The Game Keeper 9. Washburn's Minstrels 13. Gibbony Hoffe co. 15-17. The Missouri Girl 20. Old Arkansaw 27. The Lily and the Prince 31.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): The Sign of the Cross 8. A Breezy Time 9. Mickey Finn 10. Shooting the Chutes 13. Wormwood 19. Mickey Finn (return) 20. Edwards Stock co. 22-27.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Spang, manager): Florodora 20. Missouri Girl 22. Tracy, the Outlaw 23. Katie Emmett 25. Our New Minister 26. Old Arkansaw 29. Next Door 30.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): John Drew 13. Kelly's Kids 15. Le Voyage en Suisse 16. The Old Homestead 17. The Wilderness 22. Huntley-Moore Stock co. 23-27. Aubrey Stock co. 29-Jan. 3.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Hunting for Hawkins 15. Side Tracked 22. Maud Muller 25; co. will open their season. Our New Minister Jan. 2.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Maro, magician, 16. The Major and the Judge 18. Howe's moving pictures 19. Sweet Clover 22. The Silver Dagger 25.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, manager): Aubrey Stock co. 15-20,

(Continued on page 25.)

1903—A SURE WINNER FOR NEXT SEASON—1904

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Under Management of G. W. HOGAN.

DEATH OF GABRIEL HARRISON.

Gabriel Harrison, dramatist, actor, manager and artist, died at the home of his daughter, Mrs. Beatrice Harrison Hart, in Brooklyn, on the morning of Dec. 18. He had been in failing health since the death of his wife, which occurred last April, and a month ago his condition became serious. Owing to his advanced age—he was eighty-four—small hopes were entertained for his recovery. He gradually weakened and at length passed quietly and peacefully away.

Mr. Harrison's career was most remarkable. He was a man of splendid character and natural endowments, his interests were wide, his energy was extraordinary, and in the long period of his active life he accomplished many things that commanded him to the esteem and admiration of men. In each of the several fields of endeavor that he entered he won success—and won it honestly. He did much for the stage and the art of the stage in America, and more than that, he did a very great deal for individual actors, actresses and managers of his acquaintance. Many a player now prominent profited by his generosity when he had money to give and influence to exert in the theatrical world. But when he grew old these acquaintances forsook him one by one, and his latter years were lonely. This ingratitude hurt him sorely. He rarely spoke of it, however, maintaining up to the last the buoyant, optimistic spirit that was his greatest charm. In person he was tall and of commanding presence, with a handsome face and the bearing of an old-fashioned gentleman.

Mr. Harrison was born in Philadelphia on March 28, 1818. Four years later his father, who was an artist and engraver, moved to New York and took a house in Reade Street, which was at that time a fashionable thoroughfare. The elder Harrison was a man of wide culture, and his home soon became a favorite meeting place of the distinguished artists and literary men of the period. N. P. Willis, George P. Morris, H. M. Noah, Col. John Trumbull, John Howard Payne, James Audubon, and Bishop Hughes were frequent visitors there, and Madame Malibran was for some time the guest of the Harrisons when she first came to America. Another distinguished visitor at the house, and one who influenced Gabriel Harrison strongly, was Aaron Burr. The great statesman and the boy became fast friends. Mr. Burr taught Gabriel how to read and suggested to him what to read, and beyond that he grounded him in the principles of elocution. This training from so eminent an instructor stood Mr. Harrison in good stead later in his life.

When only eight years old Gabriel made his first appearance on the stage. The debut was accomplished without the knowledge or consent of the elder Harrison. It happened that in the first opera presented by the French Opera company at the Chatham Garden Theatre a page was needed, and the manager started on a search through the neighborhood to find a small boy to fill the role. By chance he encountered Gabriel, and that night, without a rehearsal, the lad, attired in tights and a spangled shirt, trod the boards for the first time. This experience gave him distinction among his fellows, and presently he found himself regarded as an authority by his youthful friends upon all matters pertaining to the theatre. He haunted the pit of the Old Bowery after that—partly because of genuine interest in the stage, but doubtless quite as much for the sake of living up to his reputation.

Mr. Harrison's real and serious aspiration toward a stage career came to him when he was about fourteen. With his father and John Howard Payne he went to see Edwin Forrest play Damon in Damon and Pythias. He was enchanted. He resolved immediately to become an actor, and to that end he joined the American Histrionic Society. In the performances given by that organization he played many important roles during four seasons, and then, when nineteen years old, he became a full fledged player. Upon the occasion of his professional debut he played Othello to the Iago of James Wallack, who was then manager of the National Theatre in Church Street. Immediately after that performance he was engaged by George Jones to play leading juvenile roles, and was fairly launched in the profession. During the early years of his acting career he played Richmond to the Richard III of the elder Booth, he supported Mary Duff, he played the King to Kean's Hamlet, the King to the Hamlet of James E. Murdock, Pythias to Edwin Forrest's Damon, the Duke to his Othello, and many another role of importance with the famous players of the day. He was a close friend and staunch admirer of Forrest's until the great tragedian's death in 1872, and he always maintained in after years that Forrest was the greatest actor that the American stage had known or was likely ever to know.

In 1850 Mr. Harrison became possessed of a desire to make a fortune. He abandoned his artistic pursuits and opened a grocery store on Broadway, on the site of the old Niblo's Garden. According to the custom of the time his establishment included a tap-room, and there a little clique soon formed that numbered among its members some of the foremost literary men and wits of the city. Fitz-Greene Halleck and Edgar Allen Poe frequently spent long evenings there with the cultured merchant, and so highly did he esteem the pleasure of their society that he permitted his business to go to ruin. He presently found that his talents did not lie in the direction of commerce, but he counted his career as a merchant a success, because it had brought him into friendly relations with Poe. After the poet's death he was one of his best defenders.

At about this time Mr. Harrison was prominent in political and public affairs. He was the president of the White Eagle Club and worked valiantly toward the election of Polk and Dallas. He was a State delegate to nominate John Van Buren for the Presidency. He was the leading spirit in the movement toward building the monument to Commodore Lawrence in Trinity church-yard, and in many another public enterprise he took a prominent part. During the Civil War he made frequent speeches in the interest of the Union in New York and Brooklyn. Indeed, as a public man of affairs, he occupied a position such as has rarely been attained by members of the dramatic profession.

After Mr. Harrison's mercantile experience he returned to the stage. He acted in various cities of the East and managed theatres in Paterson and in Troy. He was particularly pleased with the outlook for theatrical affairs in Brooklyn, and a few years before the war he took up his residence there. In connection with several others he called the meeting which resulted in the building of the Academy of Music. That playhouse was opened in 1860. Three years later he opened the Park Theatre and established there a fine stock company. After a season of drama he decided to produce English opera and to that end he organized one of the best musical companies that had been known up to that time. Theodore Thomas was his conductor. The enterprise was unsuccessful and Mr. Harrison lost a great deal of money on it. He refused to accept pecuniary aid from his friends to carry the plan further, and became the manager of the Academy of Music. There, under his management during many seasons, the principal players of the American stage appeared. As a manager Mr. Harrison upheld the best standards of the drama. He once said: "Let us make money out of the drama if we can, but let us remember its nobility and not drag it in the dust."

Mr. Harrison made his first attempt at play writing when he was but a lad of sixteen. The piece was a drama in blank verse, and it was performed in New York by himself and his amateur associates of the old Histrionic Society. Next he wrote a play called A Trapper Caught, which was acted in Brooklyn. In 1866 he wrote a blank verse tragedy called Milan-thia for Matilda Heron, and that actress produced it with considerable success in St. Louis. In 1878 he wrote and acted in a dramatization of Hawthorne's "The Scarlet Letter." The play had a run of two weeks at the Court Street Theatre in Brooklyn. Mr. Harrison played Roger Chillingworth and his daughter, Viola, played Hester Prynne. Others of his plays were The Niece, The Thirteenth Chime, The Author, Dartmore, and Magna. He also adapted several foreign plays. In addition to his dramas he wrote a life of John Howard Payne, a life of Edwin Forrest and numberless pamphlets and magazine articles.

From his father Mr. Harrison inherited a taste and considerable talent for painting, and throughout his long and busy life he devoted much time to his palette and brush. He was particularly successful as a landscape painter, though he did many portraits that are highly valued. He never could be induced to sell his pictures, preferring to give them to his friends, and to hold that one of his talents sacred from the mercenary element. When a young man he was among the first followers of Daguerre and he won prizes at the Crystal Palace in London and at the World's Fair in New York for his pictures made by Daguerre's process. In 1867 he was elected a member of the Brooklyn Academy of Design, and was afterward its secretary.

Mr. Harrison was in his time a leading spirit in many clubs and societies. Besides the Histrionic Society, the White Eagle Club and the Academy of Design, already mentioned, he was a member of the Brooklyn Historical Society, the Faust Club and the Long Island Historical Society. To the last named organization he presented, in 1864, a library of over one thousand volumes, together with a number of valuable manuscripts. As one of the leading members of the Faust Club he was instrumental in having the bronze bust of John Howard Payne placed in Prospect Park.

During the latter years of his life Mr. Harrison lived at the home of his daughter, Mrs. Hart. He taught elocution for a time, having many pupils, and in his leisure hours he worked at his easel and on his plays. He was marvelously industrious up to the time of his last illness, and he never lost his youthful spirit and enthusiasm. He is survived by two sons and two daughters.

The funeral services were held last Thursday afternoon in Christ Episcopal Church, Brooklyn. The Rev. Dr. Arthur B. Kinsolving, rector of the church, officiated. The services were simple and later the interment was made privately in Greenwood Cemetery.

CORRESPONDENCE.

(Received too late for classification.)

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, managers): Eclipse Stock co. 16 in A Girl from Cuba; good house; performance fair. A Merry Chase 24.

FLORIDA.

TALLAHASSEE.—MUNROE'S OPERA HOUSE (Charles Munroe, manager): Dark to Jan. 1.

ILLINOIS.

CENTRALIA.—WITTENGER GRAND OPERA HOUSE (George W. Pittenger, manager): East Lynn 11; good business; very satisfactory. Gentry Stock co. 15-20 opened with The Virginian; fine house; co. poor. Other plays: The Bond of Friendship, Editha's Burglar, and My Uncle from New York. Woman Against Woman 26. A Romance of Elmdale Farm Jan. 3. Sporting Life 10. Grace Hayward 21-25. The Power Behind the Throne 28.

INDIANA.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Porter J. White's Faust 13; large business pleased. The Fisherman's Daughter 15 pleased large audience. Knowin, hypnotists, 18-20. An American Hustler 22. A Mother's Heart 23. David Caruth 27. The Prisoner of Zenda 30. Micky Finn 31.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): Under Two Flags 9; good co.; fair house. Raney Boys 19. Peck Elva Stock co. 22. Angola Dramatic co. 25.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): David Caruth 10; small audience; fair performance. Human Hearts 17. An American Hustler 25. Two Merry Tramps 29.

IOWA.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, managers): Warner Comedy co. 11-13; good co. Plays: What Happened to Smith, North Carolina Folks, and A Diamond Thief. Mr. Jolly of Joliet 19.

KENTUCKY.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, manager): Vendome Stock co. 12 in A Colonial Girl; good business; fine performance. Human Hearts 17; fair business and co.

MISSOURI.

CARTHAGE.—GRAND OPERA HOUSE (A. R. Brigham, manager): Down Mobile 29. A Prince of Liars 30.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Markwood, manager): Dark 11-18.

NEBRASKA.

NORFOLK.—AUDITORIUM (George H. Spear, manager): A Thoroughbred Tramp 12; good performance; fair business. Uncle Josh Spruceby 20. Leon Herrmann 26. Pudd'nhead Wilson Jan. 3.

WAKEFIELD.—THE AUDITORIUM (William Harrison, manager): The Boy Tramp 13; good satisfaction. Pudd'nhead Wilson Jan. 5.

HOLDREGE.—OPERA HOUSE (Morton Johnson, manager): The Christian's Son 31.

NEW JERSEY.

PASSAIC.—SHERMAN PASSAIC OPERA HOUSE (H. S. Taylor's Exchange, managers): Way Down East 11; excellent co. Ethel Dyffryn co. 15-20; pleasing. The Two Orphans 25. Fox's Ferry 27. Over Niagara Falls 31.

NEW YORK.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, managers): The Jolly Rovers 15 failed to appear. Washburn's Minstrels 19. The Fatal Wedding 26.

OHIO.

NEWARK.—AUDITORIUM (J. B. Rosebrough, manager): King Dodo 13; large and well pleased audience. At Valley Forge 13; business fair. Micky Finn 24.

SALEM.—GRAND OPERA HOUSE (Pollenberg Brothers, managers): Hickman Brothers 16; good house pleased. A Peddler's Claim 22. A Turkish Texan 26. When the Bell Tolls 30.

MARION.—GRAND OPERA HOUSE (Charles E. Petty, manager): The Sign of the Cross 12 pleased good house. King Dodo 16; large house; bad weather. Oriental Burlesquers 18. Hickman Brothers 23.

OKLAHOMA TERRITORY.

GUTHRIE.—BROOKS' THEATRE (J. M. Brooks, manager): Kings and Queens 16; good business; fair performance. Lord Strathmore 17; poor business; excellent performance. Charles B. Hanford 18; K. E. O.; good co. A Chicago Tramp 20. Two Married Men 21. Two Jolly Rovers 25. Carter Reynolds co. 28-Jan. 3 canceled.

PENNSYLVANIA.

NEW KENSINGTON.—OPERA HOUSE (H. Behm, manager): A Country Kid 11; good co. Mickey Finn 16 pleased good house. The Span of Life 19. Romio and Juliet 27. Conroy-Mack Stock co. 29-Jan. 2. Guy Brothers' Minstrels 3.

TENNESSEE.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James F. Wood, manager): A Wise Woman 16; well pleased audience. Two Merry Tramps 19.

TEXAS.

PALESTINE.—TEMPLE OPERA HOUSE (W. B. Swift, manager): Thelma 8; good co.; attendance fair. Quinlan and Wall's Minstrels 10; large audience; well pleased. Ethel Tucker co. 15-20. The Minister's Son 22. Olympia Opera co. 25, 26.

BONHAM.—OPERA HOUSE (V. Steger, manager): Two Jolly Rovers 18; good house; fair performance. The Man from Mexico 19.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Florodora 8-10; good houses. Primrose and Dockstader's Minstrels 12, 13 to crowded houses.—GRAND THEATRE (Jones and Hanmer, managers): Hunting for Hawkins 7-13; good houses.

WEST VIRGINIA.

GRAFTON.—BRINKMANN OPERA HOUSE (Charles Brinkmann, manager): Devil's Lane 13; crowded house; clever musically comedy. The Darkest Hour 17; well filled house; poor performance. Malonie's Wedding Day 20. Harris Parkington co. 22-27 canceled.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, manager): Boston Ladies' Symphony Orchestra 27.

CANADA.

BERLIN, ONT.—OPERA HOUSE (C. E. Meyer, manager): The Convict's Daughter 11; good house and performance. Frederic Shipman's Concert co. 18 pleased audience.

QUEBEC, QUE.—JACQUES CARTIER HALL (L. Bertin, manager): Lillian Tucker co. 22-25 in The Ranch King and Women Against Women; good business; same co. 14 in The Two Orphans and Lady Audley's Secret.

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MAUDE ODELL
Leading Woman. Grand Opera House, Philadelphia.
A LADY OF QUALITY.—The theatre was filled and applause was frequent and obviously spontaneous. Miss Maude Odell, who has endeared herself to the Grand's patrons by reason of her winning personality and conscientious work, was given a variety of opportunities for flexible acting in the role of Lorinda Wilkins, formerly played by Julia Arthur. Miss Odell's interpretation of the part gained sympathy for Clorinda and she acted with natural ease and grace. She was especially good in the most powerful scene of the play, where Clorinda kills Sir John Oxen, hides his body and then acts as hostess at a reception.—Philadelphia Press, Dec. 9, 1902.

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In Paul Heyse's drama,
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JAMES K. HACKETT
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THIRD AVENUE. Formerly Gaiety. MARTIN J. DIXON, Lessee and Manager.
Week commencing Monday, Dec. 29.
TEN NIGHTS IN A BAR-ROOM.

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THE FOREIGN STAGE

LONDON.

"Gawain" Gossips Interestingly of New Plays and the Doings of Players.

(Special Correspondence of The Mirror.)

LONDON, Dec. 13.

The deep disturbance which has for the last twelve days upset the social and mental balance of Society (with the biggest S) by reason of the great aristocratic divorce suit, was last Monday much soothed by Lily Langtry giving that special performance at her unparalleled but up to now unfortunate theatre, the Imperial, before the King and Queen.

As I notified you last week, this performance was originally announced as a "royal command," but just after I mailed you Agent George Ashton, who arranges all the King's playgoings, sent out (evidently by Royal command) a statement imploring the journalistic Johnnies to deny that it was a "command" performance and to announce that it was only a "semi-private" performance of Mrs. Langtry's which the King had consented to patronize. It also transpired that the performance had not been arranged out of sympathy with the Lily because she had not only lost so much at the Imperial but had also, it was said, been deprived of her theatre through the Wesleyans taking over the adjoining Royal Aquarium. For my part, I cannot think how such a statement came to be put in print. Anybody who knows anything at all about theatrical matters knew very well that the Wesleyan body, although naturally not desirous of running the theatre themselves, had in common fairness to Mrs. Langtry, who had only recently spent $40,000 on the theatre, arranged that the fair tenant should be free to continue her lease.

But let that pass. Now for the performance, to which, after all, we more or less wicked critics were admitted on condition that we did not criticize the play, because Mrs. Langtry wanted, it was said, the first regular performance of the play to take place in your city, whereunto she is even now embarking. Seeing, however, that this play, The Crossways, by J. Hartley Manners and Lily herself, had been produced a few weeks ago in Manchester under the name of Virginia, and had been duly described by most of us, this non-criticizing condition seemed somewhat of humor. The Crossways, much improved since its Mancunian production, went on Monday as well as one could expect, seeing that Dukes and Duchesses, Barons and Baronesses, Earls and Countesses, and other big folk present, could not, of course, stoop to applaud overmuch, especially in the presence of the King and Queen. And as there could be no applause from the pit and gallery, because these parts were filled with the coachmen, grooms, etc., of these swagger swells present, these servants of course dared not applaud or laugh. Thus the general reception was almost as dull as though the Wesleyans themselves had experienced it.

This suppression of applause was a pity, for The Crossways, as I fancy you will soon agree, contains a good deal of merit. But however the play may turn out when the Jersey Lily produces it on your side, I can promise lady Mirror readers, to all of whom I here humbly bow, that they will find the Lily wearing, as the Duchess Virginia, a series of the most lovely dreams of [illegible] ever dreamt of in any nation. There!

I have to chronicle the production of two new plays. The first of these was Old Flames, a farcical comedy written by George D. Day, husband of that clever actress, Hall Caine's sister Lily, and "Allan Reed," formerly Sidney Rowlett, at one time a member of your Augustin Daly's company in your city and ours. Old Flames, produced at the Grand Theatre, Fulham, is a bright and dashing specimen of the somewhat conventional farcical comedy the moral of which is that it is well to be off with the old love before you are on with the new. The entanglements in this case are duplicated between two husbands and two wives, and much comical complication ensues before the tangle is straightened out. The chief characters were admirably played by Charles Glenney, Dallas Welford, A. E. George, and Cynthia Brooke, the beautiful and brainy wife of Fred Latham, who is so much in your States with Maurice Grau's Opera company.

The other new play was a translation of Pailleron's La Souris, by J. T. Grein, the Dutch but distinguished dramatic critic who imports all the clever German plays and players, and Henry Hooton, whom I have not the pleasure of knowing. Their translation, admirably done, was called The Mouse, and was tried at a Comedy Theatre matinee on Thursday. It shows how a certain French Marquis, a kind of "has been" general lover, becomes gradually drawn into real love for a pure, timid, nineteen-year-old girl who is known in her family as "the mouse," so shy and retiring is she. The angling of two fashionable Parisiennes for the Marquis and the desire of a certain grass widow to marry him herself, when she can get free, form some delightfully and varied side play to the main issue. The one male part of the play was finely acted by Charles Cartwright, albeit he is mostly used to acting villains deep and dire. The mouse part was splendidly played by Ellen O'Malley, who has been quite hidden of late.

Martin Harvey has commissioned M. Maeterlinck to write a new play. It will be remembered that Harvey made one of his earliest successes in Pelleas and Melisande, by this somewhat weird and shall I say often worrying poet-playwright, who was sometime described as the Belgian Shakespeare—"the very Belgian Shakespeare," as Orator-Manager-Essayist Comyns Carr remarked in one of his clever post-prandial speeches.

Next Wednesday another somewhat curious drama is to have its first production. This is Laurence Housman's so-called Nativity play, entitled Bethlehem. As the Licenser of Plays would not sanction a regular public performance of this drama, it is to be semi-privately produced at the London University, many of the students of which are like Dickens' Sol Gills, "chockful of science."

Certain other plays of a more or less "religious" type may presently be expected. These include one called A Vital Spark, which recalls one equally of Alexander Pope's famous lyric and also of the late talented music hall singer, Jenny Hill. Poor Jenny, in her advertisements, delighted to call herself "the Vital Spark." Another apparently rather curious play is one not utterly unconnected with Diabolism. This is by the more or less irresponsible and always irrepressible Bernard Shaw, who thinks of calling it The Devil and Don Juan.

Yet another play suggested by the Prince of Darkness (who as Shakespeare has assured us is a gentleman) is one written by G. K. Chesterton, the smart Daily News essayist and more or less polite letter writer. This play is at present entitled The Devil Among the [illegible]. There's a [illegible] title for you!

Arthur Wing Pinero's greatest play—meaning, of course, The Second Mrs. Tanqueray—is this week at the Royal [illegible] Theatre, [illegible]. Charles Sugden and his wife are respectively enacting Cayley Drummle and Paula. These clever players have been achieving much success in this fine play on tour. Mrs. Sugden (born La Feuillade and long professionally known as Miss Vane) is not only one of the best dressed women on our stage, but she is, under another name, one of the most fashionable court milliners.

Usually at this time of the year there is a lull in things theatrical and the only productions talked of are the pantomimes. Next week, however, just to keep the diligent Satan from finding mischief for our idle hands to do, we have many theatrical fixtures to attend to before we sample the two dozen pantomimes looming ahead. For example, on Monday we are bidden to the Lyric to see Othello revived by Forbes-Robertson, whose aged, [illegible] mother died this week. In this production sweet Gertrude Elliott (Mrs. F.-R.) will enact Desdemona; Lena Ashwell, Emilia; Ben Webster, Cassio; Sydney Valentine, Brabantio, and Herbert Waring, Iago, in place of clever Robert Taber, whom Beerbohm Tree could not release from his duties as Deputy Rossi in The Eternal City at His Majesty's.

Also in the early part of next week there will be managerially vouchsafed unto us The [illegible] Girl, a new play by Cornelius Vanderbilt, at the Bijou Theatre, Bayswater; The Best Must Win, a new melodrama by F. S. Gilbert and Myles Wallerton at the Shakespeare, Clapham, and The World's Desire, at the West London, formerly the old Marylebone (which last night celebrated its diamond jubilee). Moreover, Arthur Bourchier's production of Rutland Barrington's new adaptation of Charles Kingsley's romance, "The Water Babies," for Garrick Theatre matinees only, will take place on Thursday afternoon, and Wilson Barrett will give his first London production of his Alfred the Great play, The Christian King, at the Adelphi on Thursday night. Sandwiched with these are numerous new music hall fixtures and the Actors' Benevolent Fund annual dinner, when the chair will be taken by Sir Henry Irving, who to-night finishes his tour.

Next Saturday there are three important theatrical functions. One is a souvenir matinee of Quality Street at the Vaudeville, when A. and S. Gatti and Charles Frohman will present to all comers Ellaline Terriss calendars full of theatrical portraits. Another event is the production of Mrs. Hodgson Burnett's play, The Unfairy Princess, at the Shaftesbury, for holiday matinees, and the third is the first West End production of Brown at Brighton at the Avenue. This lively farcical comedy by Fenton Mackay and Walter Stephens was originally tried in the suburbs under the name of Why Brown Went to Brighton.

It seems a strange thing to say of a farcical comedy writer, but the Stephens of this comical collaboration has just completed a dramatization of Milton's "Paradise Lost," if you please! Moreover, as the Licenser of Plays will not license the piece on the ground that it is "Scriptural," Stephens assures me that he will have it produced first in your nation and afterward in Germany, where the sausages and sauerkraut come from. It is, methinks, not generally known that the late Mr. Milton himself started dramatizing his immortal epic. "Fancy that," as one of Ibsen's more than usually mad characters is so fond of saying.

And now here is something else at which you can exclaim "Fancy that!" which is that Alfred Austin, our present laureate and described as a poet, has written a play. Nay, more! he has shown it to Beerbohm Tree. After this, look for some great epic from GAWAIN.

ROME.

News of the Italian Stage—Notable New Productions.

(Special Correspondence of The Mirror.)

ROME, Dec. 10.

Thanks to the inundations in Sicily, we have had a treat rarely vouched to us—the great Salvini came to Rome to play the Morte Civile at the Costanzi Theatre for the benefit of the victims of the inundations, and his son, Gustavo, played the Doctor to his Corrado. The play itself is monotonous and uninteresting. It owes its life entirely to Salvini's rendering of the part and his death scene alone is a sufficient reward for the monotony of the piece. His son, Gustavo, also gave a better reading to the Doctor than most actors give. We were promised a performance of Othello, with the two Salvinis as Othello and Iago; but that was too good a promise to be fulfilled, and we had to be content with the Morte Civile.

As you may know, Salvini had his villa broken in last month in Florence, and he received condolences from all the most celebrated artists in Europe. Replying to these, Salvini said: "It is not the material value of my loss that I regret, but the loss of all the souvenirs of sixty years' career. That, indeed, is a cruel loss for me, and one that can never be repaired."

Novelli has added some new plays to his repertoire at his Valle Theatre this year. Cossa's Nerone is one of these. When first brought out, many years ago, it was an enormous success, and, even now, it is considered Cossa's best work, his [illegible] coming next in public favor. Cossa chose most of his subjects from ancient Roman history. He himself was a Roman of the old school, and the Trastevere was his best beloved spot on earth. He died in Leghorn, but his body was brought to Rome, where a grand funeral was given him, all the artists in Rome following on foot, and clad in deep mourning. All the shops were closed all along the road through which the sad procession passed.

Romans love the memory of Nero more than of any other emperor of ancient Rome, and this accounts for their love for the play of Nero, as written by Cossa. Cossa's Nero is not the tyrant of history. It is an artistic, humorous Nero, even to his death scene. Novelli makes a splendid part of the emperor, and at times rouses the public to enthusiasm. His wife is a splendid Atte.

His Michele Perrin is another of his grand parts. He is superb in the last scene, when he learns the ignoble task which is being forced upon him. The people shudder with him in his indignation. He has never played anything better. He is now preparing Resurrection, taken from Tolstoi's novel by Traversi, who has also written Brighter Days for him, which he will play some time in January. After this he will begin his tour abroad, and, when in Paris, he will play in French, in a play written expressly for him, Mazarin. The French, as is well known, cannot endure the slightest fault of pronunciation of their language on the stage, though many French artists have thought it no crime to murder Shakespeare's English on the English stage. Novelli, however, may risk his Italian accent when playing Mazarin. It will be true to the character, for Mazarin, who was Italian, always spoke French with an Italian accent.

Among the many new plays on my list, there is a new Francesca da Rimini. This one is by Signor [illegible], who has already written a Don Juan and other works. His Francesca is in five acts, and in verse. It will be given first in Turin, a couple of months hence. Signor [illegible] has great faith in himself, and very little faith in others. Once, when asked what he thought of Phillips' Paolo and Francesca, he said that it was "Dante dissolved in mucilage."

"Then you do not think it possible to write a Francesca da Rimini?"

"Oh, yes!" he answered. "But by leaving out Dante." And this he has done, with the result that the play might be called by any other name and by no poet.

[illegible]'s On the Threshold has met with favor in Turin, owing chiefly, however, to Emma Gramatica and Flavio Ando's acting, which would have saved even a bad play.

It is not often that a classic tragedy is written nowadays, and still less often that it is a success, nevertheless Signor Oriani has accomplished this double miracle with his tragedy called The Invincible, which has had a triumphal success in Genoa. The press is unanimous in praise. It is described as the work of a powerful theatrical genius—a masterpiece, in fact. I am anxious to see it, or, at least, to read it. We are also very curious to see The Judge, by Corinna Ubertis, whose pen-name is Térésah. It will be given in Genoa, however, before it comes to Rome. Many plays make the round of Italy before they come to Rome. I could mention a score. The House of Sleep, for instance, has been given in almost every town of importance in Italy, but has not yet been seen in Rome, and so with too many others.

A German author, Robert Misch, is soon to be judged here in a translation of his, The Eternal Feminine. It has been read in private houses with great success, but has not yet been given on the stage.

On Dec. 28 Salvini is going to read a new play, by Cimino, at the Press Association here. The play is Heloise and Abelard. Cimino has written several other plays, one in English, A Shattered Idol, for he is now settled in London, where he has lived many years.

Several Italian authors are having their plays translated into French for the Paris stage—Traversi, Praga, Lopez, Bracco, Butti, Giacosa, [illegible] and Mrs. [illegible]. This will be a compensation for the French plays, which are given all over Italy.

After Christmas we shall have a host of French actors and actresses here—Coquelin, Mounet-Sully, Réjane, Jane Hading, and [illegible], all of whom come with companies of their own. But the greatest curiosity of all will be Mrs. Wiehe, the wonderful Danish actress and celebrated mimic. She comes with a French company. Catulle Mendès once said of her that she was more Parisian than a Parisian, and Sardou once said to her, after her performance of his Parisienne, "Madame, you are the Parisian of my dreams."

Isadora Duncan has been enchanting us with her Greek dances. This is her first visit to Italy, but will surely not be her last. Nowhere is dancing so much appreciated as in Italy, especially classic dancing, and Miss Duncan is a classic dancer, par excellence. Greece has been her model. But she is no slavish imitator. She infuses her own grace and poetry into every movement, and her dress is planned on the figures seen on Greek and Pompeiian vases. Otero is here again, but no one cares much for her. She is only a mediocre singer and dancer, and her youth and beauty are on the wane.

Tina di Lorenzo is now the mother of a splendid little boy. [illegible] is godpapa, and the name of the signorino is Corrado. Duse has taken the Lyric Theatre, Milan, for two months. Leoncavallo is writing an opera on King Harlequin. The play of that same name is a great success in Italy. Fregoli has been here, and has been a greater success than ever. He filled the Costanzi Theatre every time he gave one of his extraordinary performances. Since last he was here, four years ago, he has visited France, Germany, Austria, Spain, Russia, Mexico, Havana, Argentina, Peru, etc. His gains are said to have been a million of francs during these four years, but he always leaves a considerable sum for the poor wherever he goes, just like a royal or imperial personage.

The San Carlo Theatre, of Naples, I hear, threatens ruin, and is going to be repaired as soon as possible. It was first built in 1737, and has been twice rebuilt, in 1777 and in 1817. With the exception of La Scala, at Milan, the San Carlo has the reputation of being the largest theatre in the world, and its decorations are so rich that it has been called: "A large Golden Dovecote." Having been built with the money of some of the richest families of Naples, each family that furnished money secured a box for their own use. Consequently only a very few boxes can be had at times. The owners of the boxes, however, have all to pay an entrance fee.

Italians are furious at the way Mascagni has been treated in America, and openly advise all Italian artists to shun America for the future. But it is suspected here that the Pesaro Camorra was at the bottom of the affair. I am sorry for Mascagni, and also for his persecutors. They must suffer in the end, if there be any justice in this world of ours. S. P. Q. R.

MEXICO.

Don Juan Tenorio, the Remarkable Drama that Signalizes All Saints' Day.

(Special Correspondence of The Mirror.)

MEXICO CITY, Dec. 16, 1902.

One of the most prominent feast days in the history of the Catholic Church is called All Saints and is celebrated with unusual solemnity on November 1 of each year. On this day reverence is done to the many saints to whom it was impossible to assign a separate feast of worship. The day following, All Souls Day, is celebrated in commemoration of the dead. On this day masses are said and special prayers offered for the release of souls from torment and from purgatory. It is the custom to visit the graves of the departed and to decorate them with wreaths and candles and to offer prayers of hope. In some parts of all Catholic countries the common people place meat and drink near the graves, believing the sufferers to be in need of nourishment upon their journey to a higher life. However, this is a pagan survival which the clergy have endeavored to uproot.

It is customary at this season of the year to perform upon these two nights, in every theatre in all Spanish speaking countries, the traditional legend of Don Juan Tenorio, as dramatized by the Spanish poet, Don Jose Zorilla. This play is recognized as one of the masterpieces of Spanish literature. It has immortalized the author, placing his name among the literary geniuses of the world. His statue may be seen in Spain and it is annually visited by many men of letters and by tourists.

It is claimed that it is impossible to translate this play into any other language without destroying to a great extent its literary merit, surpassingly beautiful thought and exquisite expression.

The action of the drama takes place in Sevilla in 1545, during the last years of the reign of Emperor Carlos V. The first four acts transpire in a single night, while the remaining three take place in another night five years later.

The weirdness and sentimentality of Don Juan seem to possess an irresistible fascination for the Spanish character, and it is claimed that a perfect understanding of this character cannot be acquired without having seen and heard this unusual and very remarkable play. Levity and sadness are strangely commingled, and as some writer has aptly remarked, "This carnival of death would have fascinated the genius of Poe."

Though the play is very immoral, the best people visit the performances, taking with them girls and children of tender years. This strange phase of the Spanish character always causes surprise, however. There are those who claim that any Spanish youth would be a willing Don Juan and any maiden a more willing Dona Ines. Be this as it may, the theatres are always packed to see Don Juan, the glittering devil of immorality.

In some of the programmes the old names of the acts are retained, thus: First, part 1. Libertinism and scandal; 2. Dexterity; 3. Profanation; 4. The devil at the gates of heaven. Second, part 1. The shade of Dona Ines; 2. The statue of Gonzalo; 3. Apotheosis.

The first act opens at a tavern in Sevilla during the carnival of 1545. Don Juan Tenorio and Don Luis Mejia contracted a wager a year ago that the one would excel the other in profligacy of love and of wanton murder, and upon this day the wager is to be settled. We see them seated at a drinking table, clad in picturesque costumes of cloaks and plumes, with ready swords and jingling spurs. Notes are compared, in the presence of witnesses, and Don Juan wins the wager, for he has killed 32 men, 9 more than his opponent, and ruined 72 women, against the 56 of Don Luis. For as Don Juan smartingly boasts, "From a real princess to the daughter of a fishmonger, I have run my love the entire social scale." He adds, "One day I need to fall in love myself, a second one to win the love of the lady and a third to abandon her. In the fourth day I'll find another love and during an hour I'll forget all about the first."

In settling the last wager Don Luis taunts Don Juan about a lady love of his, and boasts that she is proof against his talents. Don Juan accepts the challenge. Don Diego, the father of Don Juan, and Don Gonzalo, the father of Dona Ines, a young woman immured in a convent, and one whom it is said Don Juan purely loves, have been present during this scene, masked and muffled in Spanish cloaks. The latter unmasks and announces to Don Juan that he can never have his daughter. Don Diego, not unmasking, now bitterly reproaches his son, and in a very strong speech consigns him to the dead. Don Juan, not recognizing his father, in a moment of anger and annoyance, tears the mask from his face and discovers him. He is at first abashed, then shrugs his shoulders and breaks out in a cynical laugh. He is about to depart with his followers when he is apprehended with Don Luis by officers of the law for a violation.

In act second we find Don Luis talking to his lady love through the steel bars of her house. The moon is shining softly and the air seems redolent of romance and of purity. He speaks of and cautions her against Don Juan, and receives her assurances. Don Juan and his servant enter and discover the lovers, who do not see them. Don Juan instructs his servant to go around the house and with two or three other men to overpower Don Luis, as the latter is discovering and upbraiding him. This is accomplished and Don Juan proceeds to make love, and with success, to the love of Don Luis. He bribes the servant with a purse and with honeyed words and is promised entrance to the house. At the same time he also bribes the old woman, keeper of the convent where Dona Ines is confined, and succeeds in getting the key to the gate and the assurance that he will be assisted from within. The act closes as he is leaving for the convent.

In the third act we see the inside of the convent, and are introduced to Dona Ines and the old keeper, who speaks to her of the great love of Don Juan. The pure girl is overcome, though she lends a frightened and an anxious ear. A prayer book is placed within her hand, in which is deftly concealed a love letter from Don Juan, which is disclosed to Dona Ines as she opens the book for worship. She then reads the letter, famous for its exquisite expressions of endearment. It begins: "Dona Ines of my soul, source of the sun's light, beautiful dove deprived of liberty, pearl not hidden by shell," etc.

The girl is overcome, just as Don Juan enters, and fainting she falls into his arms and is carried from the convent by him. Her father then enters and inquiring about his child discovers the letter, which has been dropped in the hasty flight. He is overcome by sorrow, and with the spirit of revenge upon him, he leaves the convent and the act closes.

In the fourth we find Dona Ines housed in elegance and in splendor. Here Don Juan has brought her and again proclaims his love in sweetest words, to which she lends a willing ear. In this, their dawn of love, they are interrupted by the entrance of Don Luis, who swears revenge and tells Don Juan the world cannot hold them both, and that he must die for treachery and for deception. Don Gonzalo also enters unexpectedly and proclaims the revenge of Dona Ines upon the head of Don Juan. The latter, in some wonderful lines, proclaims his ideal love for Dona Ines and requests her father's pardon upon his knees. This is refused him, and he is told that he must die. Don Gonzalo and Don Luis draw their swords simultaneously and attack Don Juan. With an old pistol seized from a shelf he shoots Don Gonzalo under his own (Don Juan's) left arm without seeing him. The old man dies exclaiming "Assassin!" Don Luis is then engaged by Don Juan and slain by the sword. The curtain descends as Don Juan is about to jump over the balcony, fearing pursuit.

The fight in this act is one of the most striking I have ever witnessed, being so unusual in its execution.

Five years have now elapsed. Don Juan has long since gone away and Dona Ines has meantime died of grief. He returns unknown to the scenes of his reckless youth, and visits the graveyard where he finds his victims interred. Dressed in sombre garb he meditates over things that have been. He upbraids the marble statues of Don Luis and Don Gonzalo, and claims no remorse or fear for these deeds done. He weeps before the tomb of Dona Ines and proclaims the one pure love of his life. The tomb opens and the white, death-like face of his love is disclosed to him. The shade speaks and tells him of her love, even beyond the grave, and says she is awaiting him, to take him to heaven and purify him through her love ideal. He in return proclaims his love again and pledges faith undying.

The weirdness of this graveyard scene is impossible to describe and leaves a strange impression upon the beholder. We see all the emblems of ghastly death—the mouldering graves, the broken urns, the creeping ivy, the weeping willows and the rotting tokens of devotion. All contribute to the sober reflection inspired by the grave. Penitents are seen wending their way between the tombs, carrying lighted candles and chanting the hymns of repentance.

Don Juan is almost overcome by remorse, and yet conquers this spirit by a supreme effort. Then with great bravado he invites the spirit of Gonzalo to a feast he is going to hold that night with some friends to celebrate his return. "Thy seat awaits thee!" he says, and leaves the gruesome scene as the curtain falls.

In the sixth act we find the congenial spirits at supper, where a place is seen reserved for the visitor from the grave. Amid the revelry of wine and song ominous knockings are heard, and the invited spirit appears. It upbraids Don Juan, advising him to prepare for repentance, for remorse and for the death which awaits him. His companions fall into a sleeping faint, as he alone addresses the spirit in boastful tones. The face of Dona Ines also appears, and again proclaims her love, and assures him that in this he will be redeemed. He snatches a pistol, and is about to shoot at the ghost of Don Gonzalo, when the apparition disappears. He arouses his companions, who are stupefied, and can recall nothing that has transpired. They upbraid him for drugging the wine and challenge him to a duel as the curtain drops.

In the last act we find ourselves again in the graveyard. Don Juan is again addressing the statue of Don Gonzalo, whose shade appears again and discloses to him eternal fire and an hour glass, which is rapidly speeding away his life. He again speaks to him of remorse, regret and death. Don Juan is overcome and sinks on bended knee, as the spirit of Dona Ines appears, and taking him by the hand speaks of love, of forgiveness and the goodness of God. Don Juan ultimately perishes by the sword and in the apotheosis we see him sitting by the side of Dona Ines in heaven, redeemed and saved by her love.

This play is strangely attractive, recalling constantly Hamlet and Faust. It has never been done in America.

The Emperor Maximilian, anything but a Don Juan himself, was a great admirer of the drama, and, at his invitation the author, Zorilla, superintended some private productions of Don Juan at the castle of Chapultepec. He never tired of hearing this fantastic drama.

The part of Dona Ines, in these private theatricals, used to be taken by Concha Mendez, who was then at the zenith of her fame. Carlotta distinguished her by many acts of kindness, giving her numberless articles of jewelry.

After the fall of the empire Miss Mendez appeared one night at the National Theatre to sing her favorite "Habanera," "La Paloma." After she had sung it through and had been greeted with storms of applause, the audience called on her to sing "La Paloma Liberal," a parody of the real "Paloma," and containing some ill-natured allusions to the unfortunate empress. Miss Mendez hesitated, but as the demands of the public became more insistent, she came forward amid a dead silence, positively declaring that she would never be a party to ridiculing misfortune or turn against those by whom she had been benefited.

In view of the state of feeling at the time it required some courage to make this declaration, but it is pleasing to recall that the audience did justice to Miss Mendez and enthusiastically applauded her for her refusal.

GUIDO MARBURG.

AUSTRALIAN NOTES.

Success in the Antipodes—Nellie Melba's Welcome—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, Nov. 17.

Since last writing there has been very little of moment theatrically. Sherlock Holmes is still going well at the Royal, but on Saturday it will be withdrawn in favor of Justin Huntly McCarthy's If I Were King.

Henry Lee in Cyrano de Bergerac, at the Palace Theatre, despite friendly criticisms of the local press, had no better luck than when he appeared recently in Melbourne in the same play. William Anderson has now put on The Worst Woman in London, which drew fairly.

John F. Sheridan and company are now reviving the ever-new Uncle Tom's Cabin, and are also busily engaged rehearsing for their Christmas pantomime. So far as I know the Criterion will be the only house of panto this year in Syd-

ney. The book will be taken from Cinderella, and Sheridan will appear as the Baron, with Celia Mavis as Cinderella. A harlequinade is to be made a special feature.

Bland Holt's revival of The Derby Winner has proved most acceptable to public and management alike.

Sandow made a brief reappearance at Rickard's Tivoli, where, otherwise, the bill is practically unchanged since last advice. Wallace Brownlow has gone over to Rickard's Melbourne Opera House.

Miss Fitzmaurice leaves for her New Zealand tour on Dec. 6. Her repertoire includes Fedora, The Sign of the Cross, Man to Man, and The Lights o' London. The tour will last six months.

Musgrove's Messenger Boy has been well received in Maoriland.

The Geach-Willoughby companies, whose premier at the Sydney Criterion was unfortunate owing to the plague outbreak, have been having a splendid time in the other States and New Zealand.

The Sorrows of Satan and In the Soup have been the principal attractions in Melbourne.

Madame Melba will appear at the Melbourne Princess' next Saturday in grand opera. Prices of admission, three guineas down to half-a-guinea. A grand orchestra had to be engaged and rehearsed. Herr Slapoffski has been specially brought over from the opera company playing in New Zealand to conduct the operas. Longstaffe Pringle has come from London to take part in these few performances. Madame Slapoffski and the members of the Madame Melba company are also engaged to support the star. When it is considered that all this expense has to be incurred for a very short season, the high prices of admission are not surprising. Rigoletto, La Boheme and Faust will probably be the operas selected for representation.

Antonia Dolores continues her triumphal march, her Melbourne houses averaging £100 better than those in Sydney.

Madame Melba entertained largely in Melbourne during the racing carnival. She has also contributed substantially to the hospitals of the State capitals.

Edward Lloyd has all but completed arrangements for his Australian visit.

E. Newton Daly.

(For other Foreign News see page 27.)

VAUDEVILLE IN ENGLAND.

Burnley, England, Dec. 14.

Regarding news in England, everybody is busy rehearsing for pantomime, which is the only thing to do if you are a variety artist. The English people are a great show-going race, and not to have their Christmas pantomime would be like saying "There will be no more sunshine until Summer." All artists are going to start in rehearsing this week, and by Christmas things will be in shipshape order. I notice that Burton and Ashley have made quite a hit in England and are doing well. Welland, the clown juggler, has made a wonderful success, and his services are greatly in demand. Goldin, the magician, has left the Palace, London, and is in the provinces.

T. N. Downs has in some mysterious manner disappeared and no trace of him can be found. He was last working in Paris, and that was several months ago. It is creating a great deal of comment, as he was well liked. People say that he has sailed for South Africa, but no one knows for certain what has become of him. "Phroso," the mechanical doll, refused to appear in Leeds last week, as the manager had billed him as "Mr. Phroso, in his remarkable imitation of a mechanical doll." Good boy, Phroso, do it some more, hope it will raise your salary.

At the Palace Theatre on Wednesday they celebrated the anniversary, and Grandfather Morton was very much in evidence. The stars of the music hall world appeared, and all the managers of the music hall world sat in the seats and applauded.

Vesta Victoria, who brought the song to America at Pastor's, several years ago, "Daddy Wouldn't Buy Me a Bow-Wow," sang a Chinese song, which made a great impression. Charles De Camo, who opened at the London Hippodrome with his "all-but-talking dog," Cora, has made himself a fixture.

W. H. Barber is successfully "looping the loop" at the Empire. Diavolo is in Berlin, at Circus Schumann. Herr Grais has a monkey that he calls Diavoloma, who also loops the loop, and it seems that another American named Vanderbeut is coming over to do a little looping.

The Nelsons are doing what they call "Circling the Circle" at the Alhambra, in which the small track is lifted off the stage and they circle the track with the floor yards away from the circle. Josie De Witt opened at the Alhambra and went very well. Paul Spadoni, the German juggler, has made a hit in England, and is drawing big houses in the provinces. Charles T. Aldrich arrived in London Dec. 11, after a fair voyage.

England is wrestling mad, and Carkeek, the American, is making the most money. Hackenschmidt, the "Russian Lion," and the Turkish Sultan's "Lion" are sure to meet in Burnley. Both men are throwing out challenges to throw any man in the world. Hackenschmidt will forfeit £200 if he fails to do so, and the Turk says he will forfeit £500 if he fails to throw Hackenschmidt. Personally I think Hackenschmidt will win, and Old Mr. Sultan's "Lion Turk" will know he has been wrestling if he throws Hackenschmidt. Being personally acquainted with the "Russian Lion," I think it is impossible to throw him, as he is as broad on the side as on his back. When wrestling he lies on his side, and it would take a crowbar and six men to roll him on his back. But then I may be mistaken, but as they say in Scotland, "We shall see." Hirano, Sugan Brothers, Apollo, John Marx, Saxtille Trio, and Athol Brothers are all advertised as the "strongest men of the world." They ought to hold a competition and see who really is the strongest man, for at present there are two dozen "strongest men in the world."

W. C. Fields and Tony Fernandez are working at the London Hippodrome. Everhardt is rolling hoops in Berlin. Stanley and Wilson, Mason and Forbes, Catherine Bartho, and Fougere are at Wintergarten, Berlin.

In Hamburg at the present time is what is called "Dom-zeit." Dozens of new theatres are built for a month, and all managers of the Continent come to Hamburg to look at acts and book them. It is a great thing for performers that are not known. Hundreds come to Hamburg to work for nothing, so as to show their acts. Any good act can get away from Hamburg with two years' booking, and acts in America that would take a chance and will not ask for a million weeks salary, could come over in December, go to Hamburg, and find out if their act would suit. If the act would do, they could get booked all over Europe, as every manager and agent of repute is found in Hamburg this month.

Boberino and Wilfrede are at the Central Theatre, Dresden. Harry La Mar and Clark and Harris are at the Orpheum in Frankfort on Main. James Bard is again performing at the Apollo Theatre in Nuremberg, this making his sixth week there. He opens in Amsterdam, Holland, Jan. 1, 1903. The [illegible] (now four in number) are at the Krystal Palace, Leipzig. Kara, the juggler, is also in Leipzig. Braby and Birbeck are the sensation of Prag at Victor's Theatre. On the same bill are Morton and Elliott, May Hennessey, and Boston Brothers.

Polo has played a cruel joke on Clown Harris, who had a special letter printed as follows: "No sir, I am not dead, but am playing a return date at the Apollo Theatre in Berlin for the month of December." The poor fellow died of a severe cold December 7 in Berlin. He had a clever trained-animal show, had been out of work some time, and as he had not been heard of, he thought that he would advertise that he was not dead.

Warnings have again been issued by the official Artist Zeitung, regarding signing American contracts. They quote several cases of acts that have been canceled although holding contracts for twenty or thirty weeks' work. Special mention is made of the case of [illegible].

The Theatre in Elberfeld, Westfalia, has been sold by Herr Rosenfeld to Herr Löligen for 1,000,000 marks. Herr Löligen, who is the proprietor of the Apollo Theatre in Cologne, has turned around and sold the Apollo Theatre to Herr Dir. Bruck, of Frankfort on Main.

The well-known agent, Fahrenkamp, of Cologne, at last has his wish, and is managing his own theatre in Darmstadt. He has earned the name of being the foremost variety manager in the Rhine Province, and he ought to make his venture a paying one.

I will return to the Continent in two weeks, opening for the month of January, 1903, at the Rembrandt Theatre, Amsterdam, Holland. I have been making a sensation in England, as I have managed to break all records at every theatre I have worked at. I also broke out of prison cells in Halifax, Manchester, Leeds, Bradford and Burnley. My salary has gone away up.

Merry Christmas and Happy New Year to all.

Harry Houdini.

SEVERAL NEW THEATRES.

That vaudeville is not on the wane is proven by the number of new theatres projected in various parts of the country.

The Building Department of Denver issued a permit a few days ago for the erection of a new house for the Orpheum Circuit. It will be built on Welton Street, between Fifteenth and Sixteenth Streets, and will cost about $100,000. The plans were drawn by the Amalgamated Theatre Building Company, of New York, and Marean and Norton, of Denver will supervise the construction. It is said that the matter of building the theatre was hurried on account of a resolution now pending in the city council, requiring all theatres built in future to be fire proof, though the plans of the new house show that it will be perfectly safe. The materials will be steel, brick and stone, and the house will be ready by next September.

The new house will give the Orpheum Theatre Company almost complete control of the West as far as first-class vaudeville is concerned.

Baltimore is also to be favored with no less than two new houses, which will be built by James L. Kernan. One will be a new theatre and casino, to be erected on Franklin Street, near Howard, and the other is to replace the present Auditorium Music Hall on Howard Street, above Franklin. Both will be elaborate and costly structures.

The entire outlay for the two theatres will be in the neighborhood of $450,000. The two buildings will connect at the rear, so that patrons of both houses may meet during intermissions, or after the performance, in the grill-room and restaurant, which will be located in the casino annex.

The Maryland, as the principal house will be called, is to be one of the finest theatres in the United States. The balcony and gallery will be suspended on the cantilever plan, thus doing away with posts. There will be a mezzanine floor like the one in the Brooklyn Orpheum, with nineteen boxes. The seating capacity will be about 2,500. Offices and lodge rooms will occupy the front part of the third floor. The color scheme is white and gold against a background of warm tints. The heating, ventilating and plumbing will be of the most modern sort. The casino will contain a palm garden, restaurant, grill-room and art gallery, and the roof will be used as a roof-garden in the Summer.

The new Auditorium will also be a fine house, though not so elaborate as the Maryland. The capacity will be 1,500. A lighting plant with a capacity of 5,000 lights will serve all three buildings.

The work of tearing down the old Auditorium will be begun about April 1, and all the buildings will be ready about October 1, 1903. The John D. Allen Company, of Philadelphia, furnished the plans, and D. W. and G. H. Thomas have the contract for construction.

Mr. Kiernan is certainly very energetic for a man of his years. He was born in Baltimore in 1838.

It is rumored that a new vaudeville house will be put up in Buffalo by Detroit capitalists, who intend to establish a circuit taking in Pittsburg, Buffalo, Detroit, Cleveland, and other cities. The name of A. F. Marsh is mentioned in connection with this project, which has not as yet assumed definite shape.

SAID TO BE TRUE.

A local art shop is preparing a unique gift for shipment to Cincinnati, it is said. It consists of six photographs showing Adele Ritchie, Amelia Stone, Katie Barry, Thomas Q. Seabrooke, Van Rensselaer Wheeler, and William Pruette in their Chinese Honeymoon costumes. Oddly enough the frame is not of Oriental design, but shows true lovers' knots in blue held in place by little gold cupids and rose wreathes. And thereby hangs a tale.

When the run of A Chinese Honeymoon was in its infancy, a social bud from Ohio visited a former school friend in New York, and one of the events given in her honor was a box party at the Casino. Among the guests was the assistant paying teller of a lower Broadway bank, and with him and the fair maiden it was a case of love at the first sight—one of those cases which are supposed to exist only in the fertile imaginations of novelists. During the remainder of the Ohio girl's stay in the city the assistant teller was devotion itself. Soon after her return to her home he started on his annual vacation and landed in Ohio, as all their mutual friends knew he would. When he came back to Broadway he had left a diamond behind on a certain small but shapely finger.

With the approach of the holiday season the other members of the memorable box party recalled that the first meeting of the happy couple occurred at the Casino, so the souvenir of A Chinese Honeymoon was made up and will carry their Christmas greeting to the prospective bride.

ACTORS' FUND TO MOVE.

The offices of the Actors' Fund, which have been located for many years in Twenty-eighth Street, will be moved, on Saturday next, to Nos. 112 and 114 West Forty-second Street.

The old house in which the Fund has passed the better part of its existence is sadly out of repair, and the new buildings that have recently sprung up around it have shut out the light from the business offices. It has become a gloomy place indeed. Therefore, despite the memories that attach to the old quarters, the Board of Trustees has decided to make the move into a newer and brighter environment. This week the pictures and books that adorned the walls of the reading room are being transferred to the Home on Staten Island.

The new offices in West Forty-second Street are in a new building and are bright and airy. There will be no reading room, and the offices will be used for business only. The officers will be at the old place on Saturday to make the usual weekly payments to the dependents of the Fund, and on Monday they will be found in the new quarters.

THE LITTLE CHURCH AROUND THE CORNER.

Marion Russell's new play, The Little Church Around the Corner, was presented for the first time on any stage at the Lyceum Theatre, Elizabeth, N. J., Dec. 15-17. The play is said to be one of heart interest, pathos and humor, dramatic situations and sensational climaxes. The authoress, Miss Russell, played the leading role. The cast includes George D. Baker, Clarence Heritage, Lewis Haines, Little Edith Fabbini, Thomas Morgan, George W. Mitchell, William Edgerly, G. H. Bowman, Taylor James, George W. Davis, Harry Williams, Lillian Dix, and Kathleen Kurnelle.

FLEECED BY SHARPERS.

The Earl of Rosslyn, who is known to the stage as James Erskine, returned to New York from England on the *Etruria* on Sunday. During the voyage he is said to have lost some $1,800 at poker, and when the ship reached her dock here it was discovered that his opponents in the game were professional card sharps. The Earl wished to make no complaint, but the officers of the steamship line prevailed upon him to do so, and he identified one of his erstwhile friends at Police Headquarters. The purpose of the Earl's visit to America is to secure a theatrical engagement.

THE BIGGEST FARCE COMEDY HIT IN MANY YEARS.

REUBEN IN NEW YORK

SPECIAL SCENERY. NOVEL EFFECTS.

AN ALL STAR CAST:

Charles L. Banks, Geo. H Adams, Joseph Kearney, Wm. C. Lowther, Harvey Brooks, Hampton Durand,

Henry Cooke, Gertrude Barnes, Lily Adams, Marjorie Fair, Tonina Adams, Florence Cooke.

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Entirely Re-written—New Music—New Scenic Effects.
New and Strictly Up-to-Date Specialties.
AN ATTRACTION THAT PLEASES EVERYBODY.
MANAGERS in the States of New York, Ohio, Pennsylvania and Michigan send open time.
Would like to hear from some A 1 people. Address
A. McCONNAUGHY,
Care Grahame Amusement Exchange, Broadway and 40th St., New York.

Agent At Liberty

I tried to "wildcat" two shows in one-night stands this season. The life was too strenuous. I resigned. Responsible managers (with one show) wanting an agent who can write press stuff (and get it in), bill, or do general work, kindly address me, care General Delivery, St. Louis, Mo.

LEWIS J. GORDON.

WASHINGTON, D. C.

Mr. Hal Brown, who essays the part of Willie Wilddower, The Ragged Hero, occupies the front of the stage throughout the performance. His portrayal of the character is a true one, his singing and dancing specialties being especially happy.—*Washington Post.*

WANTED To lease, a standard, popular attraction for next season, or will purchase good play. State full particulars.

"N. B.," Mirror Office.

Produced recently with marked success at Fulham, London

The Prophecy

By RICHARD GANTHONY

Author "The Message from Mars."

Negotiations now pending for its appearance at a Central London Theatre. Proposals from responsible parties for its production in America will be considered.

Address for two weeks

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Clever sister team, to feature; both must play parts. Man and woman for juvenile leads. General heavy man. Character man to manage stage. Character woman. Soubrette, doing strong specialties, for great line of parts. Repertoire people of ability in all lines write. Will advance fares to those I know.

Address THEO. JOHNSTON,
Mgr. Peruchi-Beldeni Comedy Co.
Danville, Va., Dec. 22 and week.
Martinsville, Va., Dec. 29-31.
Winston-Salem, N. C., Jan. 1 2.
Greensboro, N. C., Jan 5 and week.

WORCESTER, MASS.

—and Hal Brown has created a new character of a hobo which is considerable of an improvement on the old time tramp.—*Worcester Spy.* Hal Brown in The Ragged Hero.

CORNER FLAT. Five rooms, bath, steam heat, every room with a window out of doors · fully furnished; $[illegible].
AKEHURST, 324 W. 40th St., New York.

CUES.

"Midsummer Night's Dream" was given at the Symphony concert for Young People in Carnegie Hall Saturday afternoon under the direction of Frank Damrosch. David Bispham read the complete text of the play.

The reports that The Silver Slipper would leave the Broadway Theatre are said to be utterly without foundation. Manager Fisher says that the attraction will remain at the Broadway indefinitely.

Georgie Bryton, the Yen Yen in A Chinese Honeymoon and understudy to Katie Barry as Fifi, plays the latter role at the Wednesday matinees and has been meeting with success. Miss Bryton was engaged to play Fifi on the road, but the necessity of a good understudy for Miss Barry has kept her at the Casino.

Nell O'Callaghan is now playing the Irish part in One Night in June.

Ralph Greenly Johnstone, the one-year-old son of Mr. and Mrs. Ralph Johnstone, gave his first birthday reception at the Hotel Wellington on Dec. 18.

Charles A. White has severed his connection with Al. W. Martin's Ten Nights in a Barroom, with which he acted as traveling manager. Mr. White begs to contradict all statements relative to trouble between himself and Mr. Martin, as none existed.

James Newton Drew closed with The Night Before Christmas company Dec. 20 and opened with Lost in New York Dec. 25.

O. S. Hathaway, manager of the Casino Theatre in Middletown, N. Y., has secured a lease of the Oneonta Theatre, in Oneonta, N. Y., and is now in possession. He has for several years been manager of the Middletown Theatre and will book only the best attractions in both houses.

At the Park Theatre, Youngstown, Ohio, on Dec. 11, a negro occupying a front row seat was ejected from the theatre on complaint of the Cecilian Quartette, who were filling an engagement with the Great Lafayette. Suit for $5,000 damages was brought on the 12th against Messrs. Weber and Rush, lessees.

Students of Miss Mannheimer's School of Expression, in Cincinnati, presented Sunset, The Silent System, a scene from Romeo and Juliet, and A Woman's Won't, at Greenwood Hall, Cincinnati, on the evening of Dec. 16.

Muriel Nelson was granted a divorce from John Stewart Baird in Omaha, Neb., Dec. 8.

A large piece of plaster fell from the ceiling of the Academy of Music, Brooklyn, N. Y., Dec. 8, and a panic was narrowly averted in the audience. A portion of the plaster struck a boy who was seated in the orchestra, causing a severe wound. A few others were slightly bruised.

The recent suit brought by the Pittsburg Amusement company against Walter Ferguson for an alleged breach of contract on the part of Mr. Ferguson was dismissed by Justice Bischoff in New York, where the case was heard, on Dec. 12. On Aug. 9, 1900, Walter Ferguson entered into an agreement with the Pittsburg Amusement Company whereby he was to sell them a piece of property adjoining the Duquesne Gardens in Pittsburg on which the company was to build a theatre. Mr. Ferguson, it is said, refused to sell the property on the grounds that the company never intended to erect the theatre, and accordingly suit was brought against him. In the trial several theatrical men of more or less prominence testified. The Pittsburg Amusement Company threaten to bring suit in a higher court.

The Maud Muller company will open its season at Westchester, Pa., on Christmas Day. Irene Foldi, a young Australian woman, will play the title-role. L. D. Blondell, who is the manager of the company, will play his old part in the drama. The company will tour Pennsylvania, West Virginia and Ohio.

On next Saturday Mrs. Osborn's Fad and Folly company will have ceased to be. Owing to a lack of patronage the company will close and the season of the "society" playhouse will end. The members of the company received their notices of the closing last week.

Butterfield and Bramlow have signed a contract with Owen Davis for a new melodrama to be tried in stock at the Baker Theatre, Rochester, next April.

The American School of Opera accepted after examination twenty new pupils last week. The school with its enlarged faculty is having the most prosperous season so far in its existence.

Students of the Ladies' School of Dramatic Art, of Philadelphia, appeared at Institute Hall in that city on Dec. 20 in The Flying Wedge, a one-act play by Grace Livingston Furniss, and J. M. Morton's farce, The Two Puddifoots. The performance was largely attended and was artistically successful.

The Mayor of Stratford-on-Avon has approved a plan to demolish two little ancient houses adjoining Shakespeare's birthplace to make room for a Carnegie library. The houses have been of great interest to Stratford pilgrims because they were standing in Shakespeare's time and were characteristic of the period. It is probable that English and American scholars will protest formally against the proposed vandalism.

Florence De Luce, formerly of the Castle Square Opera company, gave a recital of story and song at Hempstead, L. I., on Dec. 16. She was assisted by M. Louise Mundell, contralto; Rosalind T. Klein, violinist, and Oliver M. Denton, pianist.

Mr. and Mrs. Phil S. Greiner and Master Charles closed with The Diamond King at South McAlester, I. T., on Dec. 10 and joined the Guy Stock company at Columbus, Kan.

On Monday evening, Dec. 22, the entire force of attaches of the Cleveland Theatre, Cleveland, O., were invited by Manager Ellis G. Kerr and Treasurer Wallace Hamilton to a spread of all the good things of the season. It was an enjoyable event for all.

Hal Brown, the tramp hero, scored the individual hit of the excellent cast.—*Philadelphia Record.* • • •

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern; Merle H. Norton, propr.; N. J. Hacker, mgr.): Conneaut, O., Dec. 23, North East, Pa., 24, Westfield, N. Y., 27, Dunkirk 29, Fredonia 30, Salamanca 31, Wellsville Jan. 1, Friendship 2, Mt. Morris 3.

A BREEZY TIME (Middle; Merle H. Norton, propr.): Willoughby, O., Dec. 22, Collingwood 23, Berea 24, Grafton 25, North Amherst 26, Vermillion 27, Huron 29, Elmore 30, Pemberville Jan. 1, Maumee 2, Delta 3.

A BREEZY TIME (Western; Merle H. Norton, propr.): Fort Scott, Kan., Dec. 25, Girard 26, Cherokee 27, Weir 28, Parsons 29, Burlington 30, Yates Centre 31, Iola Jan. 1, Humboldt 2, Pittsburg 3.

A BULL IN A CHINA SHOP: Tama, Ia., Dec. 24, What Cheer 25, Fairfield 26.

A BUNCH OF KEYS (Gus Bothner, mgr.): Taylorville, Ill., Dec. 22, Attica, Ind., 24, Lafayette 25, [illegible] Jan. 1, [illegible] 2, Appleton 3, Oshkosh 4.

A BUSY TRAMP [illegible].

A COUNTRY KID: Allentown, Pa., Dec. 23, Reading 24, [illegible] Coatesville 27, [illegible] Chambersburg 30, Hagerstown, Md., Jan. 1.

A DESPERATE CHANCE: New York city Dec. 22-27, Brooklyn, N. Y., 29-Jan. 3.

A DESPERATE CHANCE: Dayton, O., Dec. 25-27.

A FIGHT FOR MILLIONS: Brooklyn, N. Y., Dec. 22-27.

A GAMBLER'S DAUGHTER (Eastern; J. M. Ward and E. L. Cooper, props.): Rochester, N. Y., Dec. 22-24, Syracuse 25-27, Springfield, Mass., 29-31.

A GAMBLER'S DAUGHTER (Western; J. M. Ward and E. L. Cooper, props.): Spokane, Wash., Dec. 22-27, [illegible] 28, Ritzville 30, Ellensburg 31, [illegible].

A HUMAN CROSS (Eugene Spofford, mgr.): Utica, N. Y., Dec. 22, Amsterdam 25, St. Johnsville 26, [illegible] 29, Oneida 30, [illegible], Pa., Jan. 2.

A HOMESPUN HEART: Warren, O., Dec. 23, [illegible] Norwalk 26, Lorain 27, [illegible] Delphos 31, Cambridge Jan. 1, [illegible] 2, Lancaster 3.

A [illegible] (Jessie Clifton; G. H. [illegible], mgr.): [illegible] Dec. 23, [illegible] 25, [illegible] Burlington 30, Rutland 31.

A JOLLY AMERICAN TRAMP: Charleston, S. C., Dec. 23, Columbia 24, Augusta, Ga., 25, Macon 26, Atlanta 27, [illegible], Ala., 29, Birmingham 30, [illegible] Jan. 1, Knoxville 2, [illegible].

A [illegible] (Wm. T. Keough, mgr.): Cleveland, O., [illegible] 3.

A LITTLE OUTCAST (Hill and Fitzhugh, mgrs.): [illegible].

A [illegible] (Western; E. J. Carpenter's): Salt Lake, U., Dec. 22-27, [illegible] Provo [illegible] Col. 3.

A [illegible], Ala., Dec. 23.

A [illegible] (Cowan, Keene, mgr.): [illegible], Burlington, Vt., 25, [illegible] Falls 31.

A [illegible] (Wagner and Altman, mgrs.): [illegible], Pa., Dec. 22-27, Hoboken, N. J., 29-[illegible].

A [illegible] (Clarke and Irwin, mgrs.): [illegible] Wabash 24, Hartford [illegible] Marion [illegible] Elwood Jan. 1, New Castle [illegible].

A [illegible] (Fred G. Berger, mgr.): Little [illegible].

A [illegible] (C. F. Strobeck?): [illegible] Wheeling [illegible].

A [illegible] (Harry [illegible], mgr.): [illegible] Philadelphia [illegible] Lehigh 2, Denver [illegible].

A [illegible] (J. M. Ward and E. L. Cooper): [illegible].

A [illegible] (Shirley and [illegible]): [illegible] Bryan 31, Denison [illegible].

A [illegible] (R. F. Mathews, mgr.): [illegible] New Castle 28, Washington [illegible].

A [illegible] (E. Rosenel, mgr.): Crooks-[illegible].

A [illegible] (Henry Clay Blaney, mgr.): [illegible].

A [illegible]: Fall River, Mass., [illegible] Woonsocket 26, Clinton 27, [illegible].

A [illegible] (Belasco and Thall, mgrs.): San [illegible].

A [illegible] (National City): New York city.

A [illegible] (Gus Hill's): Newark, N. J., [illegible] city 29-Jan. 3.

A [illegible]: Ottawa, Ill., Dec. [illegible], St. Louis 28, [illegible] North Chicago Jan. 1, [illegible].

A [illegible] (Geo. F. Hall; Gus Bothner, mgr.): [illegible] Franklin 24, [illegible] 27, West [illegible], Ill., [illegible].

A [illegible]: Exeter, N. H., Dec. 24, Claremont [illegible].

A [illegible]: New York city Dec. 22-27.

A [illegible] (Julius Cahn, mgr.): Washington [illegible] Danville 26, [illegible] Peoria [illegible] Springfield Jan. 1, Alton 2.

A [illegible] (C. E. Callahan, mgr.): Philadelphia, Pa., [illegible] City, N. J., 29-Jan. 3.

A [illegible]: New Haven, Conn., Dec. 25-27, Washington, D. C., 29-Jan. 3, Boston, Mass., [illegible].

AT THE OLD CROSS ROADS: Leavenworth, Kan., Dec. [illegible], Beatrice, Neb., 26, North Platte [illegible], Denver, Col., 28-Jan. 3.

AT VALLEY FORGE (Eastern): Wooster, O., Dec. 23, [illegible] Alliance 27, Warren 30, Greenville, Pa., [illegible], O., Jan. 2.

A[illegible]: New York city Dec. 8—indefinite.

BARBARA FRIETCHIE? (Clark and Long): Dayton, O., Dec. [illegible], New Castle, Pa., 27.

BALDWIN-MELVILLE: New Orleans, La., Sept. 14—indefinite.

BANKER AND CATTLE KING (Jas. H. Wallick, mgr.): Buffalo, N. Y., Dec. 22-27, Paterson, N. J., 29-Jan. 3.

BARRYMORE, ETHEL: New York city Oct. 6-Dec. 27, Philadelphia, Pa., 29-Jan. 3.

BATES, BLANCHE (The Darling of the Gods; David Belasco, mgr.): New York city Dec. 3—indefinite.

BECAUSE I LOVE YOU (Edward J. Hassan, mgr.): [illegible], N. Y., Dec. 29-Jan. 3.

BELLEW, KYRLE (A Gentleman of France): Providence, R. I., Dec. 22-27, Cleveland, O., 29-Jan. 3, [illegible] 5-10.

BEN HUR: St. Paul, Minn., Dec. 22-27, Minneapolis 29-Jan. 3.

BERESFORD, HARRY (J. J. Coleman, mgr.): Santa Rosa, Cal., Dec. 23, Vallejo 24, Sacramento 25, Marysville 26, Napa City 27, San Francisco 28-Jan. 3.

BEYOND PARDON (Fred G. Ross, mgr.): Elizabeth, N. J., Dec. 22-27.

BINGHAM, AMELIA: Boston, Mass., Dec. 22-Jan. 3.

BLANEY STOCK: Newark, N. J.—indefinite.

BOYLE STOCK: Nashville, Tenn.—indefinite.

BREWSTER'S BUSY DAY: Philadelphia, Pa., Dec. 22-27.

BURGESS, NEIL (The County Fair): Philadelphia, Pa., Dec. 15-27.

BUSY IZZY (E. D. Stair, mgr.): St. Paul, Minn., Dec. 21-27.

CALIFORNIA (Beaton and Norworth, mgrs.): Belle Plaine, Ia., Dec. 23, Cedar Falls 24, Marshalltown 25, What Cheer 26, Ottumwa 27.

CAMP-MEETING (Sheppard Camp, mgr.): Cordele, Ga., Dec. 23, Columbus 24, 25.

CAMPBELL, MRS. PATRICK: Philadelphia, Pa., Dec. 15-27, Brooklyn, N. Y., 29-Jan. 3.

CAPTAIN JINKS OF THE HORSE MARINES (P. J. Kennedy, mgr.): Stockton, Cal., Dec. 23, Fresno 24, Los Angeles 25-27, Pasadena 29, Santa Barbara 30, Santa Cruz 31, Santa Rosa Jan. 1, Woodland 2, Marysville 3.

CARTER, MRS. LESLIE (David Belasco, mgr.): Boston, Mass., Dec. 15-Jan. 3.

CASEY'S TROUBLES (Kennedy and Gray, mgrs.): Oklahoma City, Okla., Dec. 23, Shawnee 24, Wynnewood, I. T., 25, Guthrie, Okla., 27, Geary 29, Weatherford 30, Chickasha, I. T., 31, El Reno, Okla., Jan. 1.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Naugatuck, Conn., Dec. 23, Torrington 24, Winsted 25, Wallingford 26, Mystic 27.

CLAXTON, KATE (The Two Orphans; W. W. Randall, mgr.): Houston, Tex., Dec. 23, San Antonio 25, Austin 26, Waco 27, Fort Worth 29, Denison 30, Sherman 31, Dallas Jan. 1.

COGHLAN, GERTRUDE (Alice of Old Vincennes): Hannibal, Mo., Dec. 23, Jacksonville, Ill., 24, [illegible] 27, [illegible], Ind., 29, [illegible], Ill., 30, [illegible] Ind., 31, Evansville Jan. 1, Owensboro, Ky., 2, Paducah 3.

COGHLAN, ROSE: Mobile, Ala., Dec. 23, Pensacola, Fla., 24, Meridian, Miss., 27, Yazoo City 29, Jackson 30, Natchez 31, Vicksburg Jan. 1, Monroe, La., 2, Shreveport 3.

COHANS, THE FOUR (The Governor's Son; Fred Niblo, mgr.): Chicago, Ill., Dec. 22-Jan. 3.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA STOCK: Washington, D. C.—indefinite.

COLUMBIA THEATRE STOCK: Philadelphia, Pa.—indefinite.

CRANE, W. H. (David Harum): Atlanta, Ga., Dec. 22, 23, Birmingham, Ala., 24, Chattanooga, Tenn., 25, Knoxville 26, Lexington, Ky., 27, Cincinnati, O., 29.

DARCY AND FECK'S STOCK: Philadelphia, Pa., Aug. 25—indefinite.

DAVID GARRICK (Porter J. White): Frankfort, Ind., Dec. 25, Portland 26, Hartford City 27, Decatur 29, Muncie 31, Marion Jan. 1, New Castle 2, Springfield, O., 3.

DAVID HARUM: Peoria, Ill., Dec. 23, Lincoln, Neb., 25, Springfield, Mo., 27, Hannibal 28, Keokuk, Ia., 30, Quincy 31, St. Joseph, Kan., Jan. 1, Leavenworth 2, Atchison 3, Lawrence 5, Topeka 6, Ottawa 7, Fort Scott 8, Joplin, Mo., 9, Springfield 10.

DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.

DE TOURNEY, MME. ELSIE (Edward C. [illegible], mgr.): Carbondale, Ill., Dec. 23, [illegible].

DEVIL'S AUCTION: Duluth, Minn., Dec. 25-27.

DE WOLFE, ELSIE (The Way of the World): Chicago, Ill., Dec. 8-27, Toledo, O., 29-Jan. 3.

DODGE, SANFORD (Henry L. Dinson, mgr.): Madison, S. D., Dec. 23, Marshall, Minn., 27, Tracy 29, Pipestone 30, Mitchell, S. D., Jan. 1, 2, Redfield 3, Watertown 5, 6.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 1—indefinite.

DOWN AND UP (Eastern; Geo. M. Perry, mgr.): Cincinnati, O., Jan. 4-10.

DOWN BY THE SEA (Phil Hunt, mgr.): Salt Lake, U., Dec. 22-24, Ogden 25, Pocatello, Ida., 26, Baker City 27, La Grande, Ore., 29, Pendleton 30, Colfax, Wash., 31, Spokane Jan. 1-3.

DOWN MOBILE (Lincoln J. Carter's): Carthage, Mo., Dec. 23, Webb City 24, Cherokee 25, Pittsburg, Kan., Jan. 1, Ottawa 2, Topeka 3, Wamego 5, Abilene 6, Creston, Ia., 7, Des Moines 8-10.

DREW, JOHN: Philadelphia, Pa., Dec. 22-27.

DUFFY'S JUBILEE (Frank W. Nason, mgr.): [illegible], Dec. 23, [illegible] 26, Vandergrift 27, Mount Vernon Jan. 2, [illegible] 7.

DUSE, ELEONORA: Chicago, Ill., Dec. 15-27, St. Louis, Mo., 29-Jan. 3.

EAST LYNNE (Chas. C. Hamilton; C. H. Acker, mgr.): Watertown, N. Y., Dec. 23, Waterloo 25, [illegible] Oxford 27.

EAST LYNNE ([illegible]; Frank [illegible], mgr.): [illegible] Dec. 23, La Salle 24, Kewanee 25, [illegible] Elgin 27, Kalamazoo 30, [illegible].

EDESON, ROBERT (Soldiers of Fortune; Henry B. Harris, mgr.): St. Louis, Mo., Dec. 21-27, Chicago, Ill., 28-Jan. 10.

[illegible] (Green [illegible]): Philadelphia, Pa., [illegible]-Jan. 10.

[illegible] STOCK ([illegible], mgr.): Brooklyn, N. Y., Aug. 30—indefinite.

[illegible] FARM: [illegible], Ill., Dec. 22, Sycamore [illegible].

EMPIRE THEATRE STOCK: Wilmington, Del., Dec. [illegible], Springfield, Mass., 29, [illegible].

EVERYMAN: Boston, Mass., Dec. 22—indefinite.

FAD AND FOLLY (Geo. Osborn, mgr.): New York city Nov. 24—indefinite.

FAUST (Porter J. White's): Sandusky, O., Dec. 25, North Baltimore 26, Albion, Ind., 27, Auburn 29, [illegible], O., 30, Delphos 31, Springfield Jan. 1, [illegible], Ind., 3.

FAUST (Hubert Labadie): Van Buren, Ark., Dec. 23.

FAUST (Morrison's; John Murray, mgr.): Johnstown, Pa., Dec. 23, Tyrone 24, Altoona 27, Greensburg 29, [illegible] Liverpool, O., 30, [illegible], Pa., 31, Zanesville, O., Jan. 1, Marietta 2, Parkersburg, W. Va., 3.

FAVERSHAM, WM.: New York city Nov. 17—indefinite.

FAWCETT STOCK: Baltimore, Md.—indefinite.

FERRIS STOCK (Dick Ferris): Minneapolis, Minn.—indefinite.

FINNIGAN'S BALL (Ollie Mack, mgr.): [illegible], Dec. 23, Tucson, Ariz., 25, San Antonio, Tex., 27, 28, Austin 29, Temple 30, Waco 31, Corsicana Jan. 1, [illegible] Fort Worth 3.

[illegible] ALICE ([illegible]): Toledo, O., Dec. 23, [illegible] Saginaw 27, Grand Rapids 29, [illegible], Aurora, Ill., [illegible] Freeport 2, [illegible].

[illegible] STOCK: San Francisco, Cal.—indefinite.

[illegible]: New York city Nov. 17—indefinite.

[illegible] MARY [illegible]: [illegible] Dec. 23, [illegible] Augusta [illegible] Jan. 1, [illegible].

[illegible] STOCK: Philadelphia, Pa.—indefinite.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, mgrs.): Albany, N. Y., Dec. 25-27, Newark, N. J., 29-Jan. 3.

FOR [illegible] (Eastern; E. J. Carpenter's): [illegible], Kan., Dec. 23, Manhattan 24, Herington 25, Abilene 27, Council Grove 29, Burlington 30.

FOR [illegible] (Western; E. J. Carpenter's): [illegible], Dec. 23, [illegible] Winfield 25, Eldorado 26, [illegible] Newton 29.

FOR LOVE AND HONOR ([illegible] McDowell, mgr.): [illegible] Worcester, Mass., 29-[illegible], Elizabeth, N. J., [illegible], Frankfort, Pa., 5-10.

FOXY GRANDPA (W. A. Brady, mgr.): Battle Creek, Mich., Dec. 23.

FOXY GRANDPA: Springfield, Mass., Dec. 25, Holyoke 26, Northampton 27, Boston 29-Jan. 3.

FRAWLEY, DANIEL (James Neill and Daniel Frawley, mgrs.): Manila, P. I.—indefinite.

GALLAND, BERTHA (Notre Dame): Baltimore, Md., Dec. 22-27, Elizabeth, N. J., 29, Easton, Pa., 30, Reading 31, Harrisburg Jan. 1, Scranton 2, Wilkes-Barre 3.

GARRICK THEATRE STOCK (Chas. Vaught, mgr.): Chicago, Ill.—indefinite.

GEORGE, GRACE (Pretty Peggy): North Adams, Mass., Dec. 27.

GILLETTE, WM. (Sherlock Holmes): Brooklyn, N. Y., Dec. 22-27.

GILMORE, PAUL (The Tyranny of Tears; Phil Robson, mgr.): San Diego, Cal., Dec. 25, Riverside 26, San Bernardino 27, Los Angeles 28-31.

GIRARD AVENUE STOCK: Philadelphia, Pa.—indefinite.

GOODWIN, N. C., AND MAXINE ELLIOTT: New York city Dec. 1-Jan. 24.

GORMAN AND FORD: Bellows Falls, Vt., Dec. 22-27.

GRAND OPERA HOUSE STOCK: Philadelphia, Pa.—indefinite.

GRAND STOCK: Pittsburg, Pa.—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., props.; David A. Weis, mgr.): Brooklyn, N. Y., Aug. 30—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 30—indefinite.

GRIFFITH, JOHN (Macbeth; Allen Benedict, prop.; A. H. Sheldon, mgr.): St. Thomas, Can., Dec. 25, Chatham 26, London 27, Stratford 29, Goderich 30.

GYPSY JACK (Willis Granger; E. C. White, mgr.): Indianapolis, Ind., Dec. 22-24, Columbus, O., 25-27, Akron 29-31, Mansfield Jan. 1, Zanesville 2, Middletown 3.

HACKETT, JAS. K. (The Crisis): New York city Nov. 17-Dec. 27, Boston, Mass., 29-Jan. 3.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Emporia, Kan., Dec. 23, Abilene 24, Topeka 25, Ottawa 26, St. Joseph, Mo., 27-28, Atchison, Kan., 29, Falls City, Neb., 30, Nebraska City Jan. 1, Lincoln 2, 3.

HANS HANSON (Jas. T. McAlpin, prop.): Caldwell, Kan., 23, Pond Creek, Okla., 24, Enid 25, Hennessey 26, Kingfisher 27, El Reno 29, Purcell 30, Pauls Valley 31, Davis, I. T., Jan. 1, Ardmore 2, Gainesville, Tex., 3, Bonham 5.

HAPPY HOOLIGAN (Gus Hill's): Minneapolis, Minn., Dec. 21-27, South Chicago, Ill., 28, Elgin 29, Aurora 30, Decatur 31.

HARNED, VIRGINIA (Iris): Detroit, Mich., Dec. 29-Jan. 3.

HAWTREY, CHARLES: Chicago, Ill., Dec. 22-Jan. 3.

HEARTS OF OAK (William E. Gorman, mgr.): Fargo, N. D., Dec. 15-22, Winnipeg, Man., 25, 27, Grand Forks, N. D., 29, Crookston 30, Brainerd 31, Duluth, Minn., Jan. 1, 2.

HELLO, BILL (Gardiner and Kellogg, mgrs.): Wichita, Kan., Dec. 23, Dodge City 25, La Junta, Col., 27, Trinidad 29, Raton, N. M., 30, East Las Vegas 31, Albuquerque Jan. 1, El Paso, Tex., 3, San Antonio 4.

HERBERT STOCK: New York city—indefinite.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Washington, D. C., Dec. 22-27.

HOLLAND, MILDRED (The Lily and the Prince; Edward C. White, mgr.): Binghamton, N. Y., Dec. 25, Carbondale, Pa., 26, Hazleton 27, Shamokin 29, Bloomsburg 30, Danville 31, Williamsport Jan. 1, Sunbury 2, Harrisburg 3.

HUMAN HEARTS (Eastern; J. M. Blanchard, mgr.): Pittsburg, Pa., Dec. 22-28, Buffalo, N. Y., 29-Jan. 3.

HUMAN HEARTS (Southern; Harry Pennypacker, mgr.): Terre Haute, Ind., Dec. 25, Danville, Ill., 26, Kankakee 27, La Salle 28.

HUMPTY DUMPTY (Ravel's; Jas. R. Adams, mgr.): Fall River, Mass., Dec. 22-27, Pittsfield 29-31.

HUNTING FOR HAWKINS (Western; Wm. Gray, mgr.): Grass Valley, Cal., Dec. 22, Nevada 23, Stockton 25, Marysville 26, Woodland 27, Napa 29, Oakland 30, 31, San Jose Jan. 1, Watsonville 2, Sacramento 3, 4, Modesto 5, Fresno 6, Hanford 8, Visalia 9, Bakersfield 10.

IN OLD KENTUCKY: Chicago, Ill., Dec. 21-27.

IN THE DESERT (Gus Hill's): Chicago, Ill., Dec. 21-27.

IRVING, ISABELLE (The Crisis): Davenport, Ia., Dec. 25.

IRVING PLACE STOCK (Heinrich Conried, mgr.): New York city—indefinite.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klint, prop.; Frank [illegible], mgr.): Indianapolis, Ind., Dec. 22-24, Columbus, O., 25-27, Dayton 29-31, [illegible].

JAMES BOYS IN MISSOURI (Western; Geo. Klint, prop.; Frank Gazzolo, mgr.): Carson City, Nev., Dec. 22, Reno 23, [illegible], Col., 27, [illegible] Sacramento 30, 31, Fresno Jan. 1, Bakersfield 2, Visalia 3.

JAMES, LOUIS, AND FREDERICK WARDE: Joplin, Mo., Dec. 25, Kansas City 26-27, Denver, Col., 29-Jan. 3, Salt Lake, U., 5-7.

JANICE MEREDITH ([illegible]; E. [illegible], mgr.): Council Bluffs, Ia., Dec. 25, Fort Dodge 27, Des Moines 29, Oskaloosa 30, Ottumwa 31, Keokuk Jan. 1, Burlington 2, Davenport 3, Rock Island, Ill., 4.

JEFFERSON, THOMAS: San Diego, Cal., Dec. 27.

JEROME (Walter E. Perkins): Toronto, Can., Dec. 22-27, Detroit, Mich., 28-Jan. 3, Buffalo, N. Y., 5-10.

KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Canal Dover, O., Dec. 23, Wooster 24, Mansfield 25, Sandusky 26, 27, Lorain 29, Fremont 30, Martins Ferry 31, Steubenville Jan. 1, Salem 2, Youngstown 3, Warren 5.

KELLY'S KIDS (A. C. [illegible], mgr.): Washington, D. C., Dec. 22-27, Rochester, N. Y., 25, 26, [illegible] 27.

KELSEY, HERBERT, AND EFFIE SHANNON (E. A. [illegible], mgr.): Wilkes-Barre, Pa., Dec. 23.

KIDDER, KATHRYN (Jules Murry, mgr.): Syracuse, N. Y., Dec. 23, Amsterdam 24, Troy 25, Glens Falls 26, Cohoes 27, Oneonta 31, Binghamton Jan. 1, Pittston, Pa., 2, Scranton 3.

KYLE, HOWARD (E. L. [illegible], mgr.): Norfolk, Va., Dec. 25.

LANGTRY, MRS.: New York city Dec. 29-Jan. 3.

LE MOYNE, MRS. (Geo. Brennan, mgr.): Columbia, S. C., Dec. 23, Augusta, Ga., 24, Savannah 25, Jacksonville, Fla., 26, Brunswick, Ga., 27, Albany 29, Americus 30, Columbus 31, Macon Jan. 1.

LE VOYAGE EN SUISSE (A. Q. Scammon, mgr.): Pittsburg, Pa., Dec. 22-27.

LEWIS, HORACE (A Poor Relation; Fred G. Berger, mgr.): Texarkana, Ark., Dec. 23, Hot Springs 24, Little Rock 25, Pine Bluff 26, Helena 27, Clarksdale, Miss., 29, Jackson, Tenn., 30, Fulton, Ky., 31, Paducah Jan. 1, Cairo, Ill., 2, Kansas City, Mo., 4-10.

LOOPING THE LOOP: Reading, Pa., Dec. 23, Allentown 24, Easton 25, Pottsville 26, Shenandoah 27, Richmond, Va., Jan. 5-7, Norfolk 8-10.

LORD STRATHMORE (David Traitel, mgr.): Chillicothe, Mo., Dec. 23, [illegible] 24, Davenport, Ia., 25, Rock Island, Ill., 26, Peoria 27, Oskaloosa, Ia., 29, Marshalltown 30, Des Moines 31.

LOST IN THE DESERT: Chicago, Ill., Dec. 21-27, St. Louis, Mo., 28-Jan. 3.

LOST RIVER: Winnipeg, Man., Dec. 25, 26, Grand Forks, N. D., 27, Brainerd, Minn., 29, St. Cloud 30, Duluth 31, West Superior, Wis., Jan. 1, Ashland 2, [illegible], Mich., 3.

LOST RIVER (A; Jules Murry, mgr.): Paterson, N. J., Dec. 22-27, New York city 29-Jan. 3.

LOVERS' LANE (Eastern): Waterbury, Conn., Dec. 25, [illegible], Mass., 26, Woonsocket, R. I., 27, Providence 29-Jan. 3.

LOVERS' LANE (Western): St. Joseph, Mo., Dec. 23, [illegible], Kan., 24, Fort Scott 27, Joplin, Mo., [illegible], Springfield, Mo., [illegible], Memphis, Tenn., [illegible], Nashville 1, 2, Chattanooga 3, [illegible], Birmingham, Ala., 6, Atlanta, Ga., 7, 8.

McFADDEN'S FLATS ([illegible], mgr.): Cleveland, O., Dec. 22-27, Toledo 28-31, Indianapolis, Ind., Jan. 1-3, Cincinnati, O., 4-10.

MACK, ANDREW: Utica, N. Y., Dec. 23, Syracuse 24, Wilkes-Barre 27, New York city 29-Jan. 3.

MALONEY'S WEDDING DAY (Jas. L. McCabe; Geo. A. [illegible], mgr.): St. Marys, O., Dec. 23, Middleport 24, Athens 25, Gallipolis 26, Parkersburg, W. Va., 27, Pt. Pleasant 29, Charleston 30, Ashland, Ky., 31, Jan. 1, Portsmouth, O., 2, Maysville, Ky., 3.

MANNERING, MARY: New York city Nov. 3-Dec. 27, Providence, R. I., 29-Jan. 3.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Dec. 1—indefinite.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Elgin, Ill., Dec. 23, Beloit, Wis., 24, Janesville 25, Madison 26, Racine 27, Milwaukee 28-Jan. 3.

MAN TO MAN ([illegible] and [illegible], mgrs.): Cincinnati, O., Dec. 21-27, Anderson, Ind., 28, Elwood 29, Kokomo 30, Lafayette 31, Brazil Jan. 1, Greencastle 2, Terre Haute 3, Chicago, Ill., 4-10.

MARLOWE, JULIA: New York city Dec. 8—indefinite.

MELVILLE, ROSE: Kansas City, Mo., 21-27, Leavenworth, Kan., 28, Topeka 29, Fort Scott 31, Nevada, Mo., Jan. 1, Boonville 2, Jefferson City 3.

MICKEY FINN (Perry and Watson; Chas. F. Edwards, mgr.): McConnelsville, O., Dec. 23, Newark 24, Springfield 25, Marysville 26, Piqua 27, New Castle, Ind., 29, Union City 30, Hartford City 31, Marion Jan. 1, Decatur 2, [illegible] 3, Huntington 5.

MILLER, HENRY: Rochester, N. Y., Dec. 25.

M'LISS ([illegible], mgrs.): South Bend, Ind., Dec. 23, Kalamazoo, Mich., 24, Coldwater 25, Adrian 27, Toledo, O., 28-31, Columbus Jan. 1-3.

MONROE, GEORGE: Jersey City, N. J., Dec. 22-27.

MORRISON, LEWIS: Greenville, Tex., Dec. 25, Dallas 26, Fort Worth 27.

MR. JOLLY OF JOLIET (H. T. Wickham, mgr.): Austin, Minn., Dec. 23, Waterloo, Ia., 24, Dubuque 25, Decorah 26, Cedar Rapids 27, Iowa Falls 29, Fort Dodge 30, Sioux City 31, Jan. 1, Marshalltown 2, Des Moines 3.

MURPHY, JOSEPH: Cleveland, O., Dec. 22-27, Akron 29, Youngstown 30, Sandusky 31, Toledo Jan. 1-3, Cincinnati 4-10.

MURRAY AND MACK (A Night on Broadway; Ollie Mack, mgr.): Colorado Springs, Col., Dec. 22, Pueblo 23, El Paso, Tex., 25, 26, Tucson, Ariz., 27, [illegible] 29, Los Angeles, Cal., Jan. 1-3.

MY FRIEND FROM ARKANSAW (Robt. Sherman, mgr.): [illegible], Ark., Dec. 23, Fayette 24, Webb City, Mo., 25.

NEILL-FRAWLEY (Leigh D. Bruckart, mgr.): Manila, P. I.—indefinite.

NEILL, JAMES (Edwin H. Hill, mgr.): Los Angeles, Cal., Dec. 21-Feb. 14.

NEILL STOCK (Geo. L. Baker, mgr.): Portland, Ore., Sept. 1—indefinite.

NEW AMSTERDAM THEATRE STOCK: Chicago, Ill.—indefinite.

NEW YORK DAY BY DAY: Lock Haven, Pa., Dec. 23, Altoona 24, Mt. Pleasant 25, Charleroi 26, Washington 27, Waynesburg 29, Butler 30, Vandergrift 31, Johnstown Jan. 1, Connellsville 2, Greensburg 3.

NEXT DOOR (Melville and [illegible], mgrs.): Lansing, Mich., Dec. 23, Michigan City 25, Alton, Ill., 26, Springfield 28, Lincoln 27, Bloomington 29, Danville 30, Farmer City 31, Madison, Ind., Jan. 1, Brazil 2.

NEXT DOOR ([illegible] Bros.): Clearfield, Pa., Dec. 23, Philipsburg 24, Punxsutawney 25, Lewistown 26, Sunbury 27, Harrisburg 29, Lebanon 30, Minersville 31, Shamokin Jan. 1, Mt. Carmel 2, Ashland 3.

NOBODY'S CLAIM (Chas. A. Holden, mgr.): Montreal, Can., Dec. 22-27.

OLCOTT, CHAUNCEY: Philadelphia, Pa., Dec. 29-Jan. 3.

OLD ARKANSAW (Will F. Lindsay, mgr.): Milton, Pa., Dec. 23, Lewisburg 25, Danville 27, Lebanon 29, Harrisburg 30, Carlisle 31, York Jan. 1, Hanover 2, Frederick, Md., 3.

OLD JED PROUTY (William Henry Rudolph, mgr.): Marquette, Mich., Dec. 23, Hancock 24, Calumet 25, Ashland 26, West Superior, Wis., 27, Duluth, Minn., 28, St. Cloud 30, Willmar 31.

OLD SI STEBBINS: Morgantown, W. Va., Dec. 23, Huntington 25.

O'NEILL, JAMES: Baltimore, Md., Dec. 22-[illegible].

ONLY A SHOP GIRL (H. H. Winchell, mgr.): St. Louis, Mo., Dec. 21-27, Chicago, Ill., 28-Jan. 10.

ON THE STROKE OF TWELVE (O. H. [illegible], mgr.): Kansas City, Mo., Dec. 21-27, Omaha, Neb., 28, Des Moines, Ia., 29-31, Fort Dodge Jan. 2, Carroll 3, Council Bluffs 4.

ON THE SUWANEE: Chicago, Ill., Dec. 21-27.

OTHER PEOPLE'S MONEY (May Sargent; E. L. [illegible], mgr.): Philipsburg, Mont., Dec. 23, Butte 25-27, Boulder 29, Anaconda 30, Great Falls 31, Helena Jan. 1, Bozeman 3.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Scranton, Pa., Dec. 25, Binghamton, N. Y., 26, 27, Mahanoy City 29, Mt. Carmel 30, Bridgeton, N. J., 31, Trenton Jan. 1, West Chester, Pa., 2, Reading 3, Harrisburg 5, Altoona 6, Johnstown 7, Greensburg 8.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Greensburg, Pa., Dec. 23, Latrobe 24, Altoona 25, Reading 26, Chester 27, Phoenixville 29, Trenton, N. J., 30, Elizabeth Jan. 1-3, New York city 5-10.

OVER THE FENCE: Muscatine, Ia., Dec. 25, Clinton 26, Moline, Ill., 27, Cedar Rapids, Ia., 29, Ottumwa 30, Oskaloosa 31, Des Moines Jan. 1-3.

OWEN, WILLIAM (The School for Scandal; Matt. [illegible], mgr.): Oshkosh, Wis., Dec. 23-25, Kenosha 26, Marengo, Ill., 29, Belvidere 30, Freeport 31, Streator Jan. 1, La Salle 2, Aurora 3.

PAT MALONEY (Frank W. Nason, mgr.): Glen Campbell, Pa., Dec. 24, Ford City 26, East Brady 29, Emlenton 30, Freeport 31, Irwin Jan. 1.

PECK AND HIS MOTHER-IN-LAW (Edgar Selden, mgr.): Boston, Mass., Dec. 22-27, Baltimore, Md., 29-Jan. 3.

PECK'S BAD BOY (Eastern): Waverly, O., Dec. 23, Bainbridge 24, Washington C. H. 25, Wilmington 27, Circleville 31, Xenia Jan. 1, Hamilton 2.

PECK'S BAD BOY: New Bern, N. C., Dec. 23, Macon, Ga., 25, Spartanburg, S. C., 26, Asheville, N. C., 27.

PECK'S BAD BOY (Northern; Leroy J. French, prop.): Wier City, Kan., Dec. 23, Cherokee 24, Pittsburg 25, West Mineral 26, Joplin, Mo., 27, Independence, Kan., 29, Neodesha 30, Iola 31, Parsons Jan. 1, Paola 2, Leavenworth 3.

PENNSYLVANIA (C. S. Callahan, mgr.): Central City, Col., Dec. 23, Cripple Creek 25, Pueblo 26, La Junta 27, Great Bend, Kan., 29, Sterling 30, Hutchinson 31, Wichita Jan. 1, Wellington 2, Winfield 3, Ponca City, Okla., 5.

PICKINGS FROM PUCK (Willard Simms; Ollie Mack and Jas. R. [illegible], mgrs.): Portland, Ore., Dec. 21-27, Seattle, Wash., 28-Jan. 3.

PIKE THEATRE STOCK (D. H. Hunt, mgr.): Cincinnati, O., Sept. [illegible]—indefinite.

[illegible] STOCK: Montreal, Can.—indefinite.

PUDD'NHEAD WILSON ([illegible], mgrs.): Abilene, Kan., Dec. 23, Wamego 24, [illegible] 27, [illegible] City [illegible], Council Bluffs, Ia., Jan. 1, [illegible], Neb., 2, [illegible].

QUEEN OF THE HIGHWAY (Wallick's; W. McGowan, mgr.): Baltimore, Md., Dec. 22-27, Bethlehem, Pa., 29, Allentown 31, Reading Jan. 1, Harrisburg 2, Trenton, N. J., 3.

QUINCY ADAMS SAWYER (Charles [illegible]): Albany, N. Y., Dec. 22-27, Cohoes 29, Schenectady 30, Gloversville 31, Amsterdam Jan. 1, Worcester, Mass., 2, 3, Putnam, Conn., 5, New London 6, New Britain 7, Hartford 8, Trenton, N. J., 9, 10.

RADCLIFFE'S GARRICK STOCK: Philadelphia, Pa.—indefinite.

RAYS, THE (Johnny and Emma; A Hot Old Time): Baltimore, Md., Dec. 29-Jan. 3.

REYNOLDS, HARRINGTON: San Francisco, Cal., Sept. 29—indefinite.

RIP VAN WINKLE (E. J. Carpenter's; J. A. [illegible], mgr.): [illegible], Kan., Dec. 23, Falls City, Neb., 25, Lawrence, Kan., 26, St. Joseph, Mo., 27, Ottawa, Kan., 29, Chanute 30, Pittsburg 31, Galena Jan. 1, Independence 2, Coffeyville 3.

ROBERT EMMET: Brooklyn, N. Y., Dec. 22-27, Peekskill 29, Utica 30, Syracuse 31, Jan. 1, Cortland 2, Elmira 3.

ROBSON, FLORENCE (Belasco and Thall, mgrs.): Seattle, Wash., Dec. 21-Jan. 3, Portland, Ore., 4-10.

ROBSON, ELEANOR (Audrey): New York city Nov. [illegible]—indefinite.

ROGERS BROTHERS IN HARVARD: Philadelphia, Pa., Dec. 29-Jan. 3.

RUDOLPH AND ADOLPH (Mason and Mason): San Jose, Cal., Dec. 25, Oakland 27, Fresno 28, Bakersfield 29, Santa Barbara 30, Santa Ana 31, San Diego Jan. 1, San Bernardino 2, Riverside 3.

RUPERT OF HENTZAU: Zanesville, O., Dec. 25, Newark 26, Chillicothe 27, Columbus 29-31.

RUSSELL, ANNIE: Washington, D. C., Dec. 29-Jan. 3.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Victoria, B. C., Dec. 23, Nanaimo 30, Westminster 31, Vancouver, Wash., Jan. 1, Whatcom 2, Everett 3.

SERGEANT JAMES: Detroit, Mich., Dec. 22-28, Cincinnati, O., 29-Jan. 3.

SHOOTING THE CHUTES (Ollie Mack, mgr.): Meadville, Pa., Dec. 23, Conneaut, O., 24, Rochester, Pa., 25, New Castle 26, Wadsworth, O., 26, Youngstown 27, Wellsville 29, Lisbon 30, Leetonia 31, Beaver Falls, Pa., Jan. 1, Alliance, O., 2, Massillon 3.

SHORE ACRES (William B. Gross, mgr.): Santa Rosa, Cal., Dec. 22-25, Santa Cruz 26, San Jose 27, 28, Stockton 29, Salem, Ore., 30, 31, Portland Jan. 1-3.

SIDE TRACKED (Jules Walters; Jas. F. Fulton, mgr.): Spokane, Wash., Dec. 22-24, Walla Walla 25, Pendleton, Ore., 26, Baker City 27, 28.

SIDE TRACKED (Eastern; Jules Walters; Tom North, mgr.): Galva, Ill., Dec. 23, Kewanee 25, Fort Madison, Ia., 26.

SI PLUNKARD (J. C. Lewis): Dubuque, Ia., Dec. 27.

SKY FARM: Holyoke, Mass., Dec. 25, North Adams 26, Poughkeepsie, N. Y., 27, Washington, D. C., 29-Jan. 3.

SOTHERN, E. H.: Washington, D. C., Dec. 22-27, New York city 29-Jan. 3.

SPOONER STOCK (Mrs. Spooner, prop.; Wm. [illegible], mgr.): Brooklyn, N. Y., Aug. 30—indefinite.

SPOTLESS TOWN (Gus Hill's; Al. Dolson, mgr.): Providence, R. I., Dec. 22-27, Brooklyn, N. Y., 29-Jan. 3.

STANDARD THEATRE STOCK: Philadelphia, Pa.—indefinite.

STODDART, JAMES H. (Bonnie Brier Bush): Lansing, Mich., Dec. 25, Anderson, Ind., 26, Marion 27, Ft. Wayne 29, Indianapolis 30, 31, Louisville, Ky., Jan. 1-3.

SWEET CLOVER (Broadhurst and Currie, mgrs.): Titusville, Pa., Dec. 23, New Castle 24, Uniontown 25, McKeesport 26, Meadville 27, Toronto, Can., 29-Jan. 3.

TEN NIGHTS IN A BAR ROOM (Primrose's): Terre Haute, Ind., Dec. 23, Vincennes 24, Evansville 25.

TEN NIGHTS IN A BAR ROOM (W. A. Riley, mgr.): Olean, Mo., Dec. 23, Slater 24, Marshall 25.

THANHOUSER STOCK: Milwaukee, Wis., July 2—indefinite.

THE BLACK VIPERS: St. Louis, Mo., Dec. 21-27.

THE BLIND GIRL ([illegible]): Holyoke, Mass., Dec. 22-24, Manchester, N. H., 25-27.

THE CHRISTIAN'S SON (Guy Durrell, mgr.): Fremont, Neb., Dec. 23, Wahoo 25, David City 27, Schuyler 29, Grand Island 30, Holdrege 31.

THE CLIMBERS: Nashville, Tenn., Dec. 23, Chattanooga 24, Atlanta, Ga., 25, Lexington, Ky., 26, Dayton, O., 27, Mansfield 29, Newark 30, Marietta 31, Parkersburg, W. Va., Jan. 1, Wheeling 2, Bellaire 3.

THE CONVICT'S DAUGHTER (Eastern; Wesley B. [illegible], mgr.): St. Catharines, Can., Dec. 23, Niagara Falls, N. Y., 24, Elmira 25, Corning 26, Auburn 27, Gloversville 29, Amsterdam 30, Schenectady 31, Cohoes Jan. 1, Utica 2, Buffalo 4-10.

THE CONVICT'S DAUGHTER (Southern; Geo. Samuels; J. D. Newman, mgr.): Arkansas City, Kan., Dec. 23, Independence 24, Columbus [illegible], Joplin, Mo., 25, Parsons, Kan., 26, Pittsburg 27, Miami, I. T., 29, Lamar, Mo., 30, Monett 31, Chanute, Kan., Jan. 1, Aurora, Mo., 2, Carthage 3.

THE CONVICT'S DAUGHTER (Western; Roland C. [illegible], mgr.): Creston, Ia., Dec. 23, Osceola 24, Des Moines 25-27, Marshalltown 29, Cedar Falls 30, Dubuque 31, Jan. 1, Monmouth 2, Peoria 3, Quincy 5, Keokuk 6, Ft. Madison 7, Burlington 8, Muscatine 9.

THE COUNTERFEITERS (Carl A Haswin, mgr.): Louisville, Ky., Dec. 21-27.

THE COWBOY AND THE LADY (S. Miller Kent): Shreveport, La., Dec. 23, Pine Bluff, Ark., 24, Memphis, Tenn., 25, Nashville 26, Birmingham, Ala., 29, Chattanooga, Tenn., 30, Knoxville 31, Lexington, Ky., Jan. 1, Frankfort 2, Charleston, W. Va., 3.

THE DARKEST HOUR (Lincoln J. Carter's): Parkersburg, W. Va., Dec. 23, New Lexington, O., 29, Lancaster 30, Circleville 31, Washington C. H. Jan. 1, London 2, Springfield 3.

THE DENVER EXPRESS: Seymour, Ind., Dec. 24, Bloomington 25, Elwood 26, Muncie 27.

THE ELEVENTH HOUR (Eastern; Lincoln J. Carter's): Sioux Falls, S. D., Dec. 23, Le Mars, Ia., 24, Sioux City 27, Spencer 29, Estherville 30, Emmetsburg 31, Fort Dodge Jan. 1, Mason City 2, Osage 3.

THE ELEVENTH HOUR (Southern; Lincoln J. Carter's): Lawrenceburg, Ind., Dec. 25, Rising Sun 26, Carrollton 27, Madison 29, Bedford 30, Washington Jan. 1, Boonville 2.

THE EVIL EYE (Capt. Marks, mgr.): Milwaukee, Wis., Dec. 21-27, St. Paul, Minn., 28-Jan. 4.

THE FAST MAIL (Lincoln J. Carter's): Marlboro, Mass., Dec. 25, North Hampton 27, Westfield 29, Ware 31, Springfield Jan. 1-3.

THE FATAL WEDDING (Ben [illegible], mgr.): Des Moines, Ia., Dec. 21-23, St. Joseph, Mo., 24, 25, Kansas City 28, 29, St. Louis Jan. 4-10.

THE FATAL WEDDING (Sullivan, Harris, and Woods): Des Moines, Ia., Dec. 22-24, St. Joseph, Mo., 25, 26, Atchison, Kan., 27.

THE FLAMING ARROW (Lincoln J. Carter's): Chester, Pa., Dec. 25, Bridgeton, N. J., 29, Mt. Holly 30, Trenton 31, New Brunswick Jan. 1, Morristown 2, Elizabeth 3.

THE GAME KEEPER (Eastern; Smith O'Brien; Rowland and Clifford, props.; Walter F. Westcott, mgr.): Frostburg, Md., Dec. 23, Meyersdale, Pa., 24, Connellsville 25, Scottdale 26, Greensburg 27, Mt. Pleasant 29, Irwin 30, Jeannette 31, Latrobe Jan. 1, Southfork 2, Johnstown 3, Tyrone 5, Philipsburg 6, Curwensville 7, Clearfield 8, St. Mary's 9, Du Bois 10.

THE GAME KEEPER (Western; Thos. J. Smith; Rowland and Clifford, props.): Kansas City, Mo., Dec. 21-27.

THE GAY LORD QUEX (Sylvia Lynden's): Dallas, Tex., Dec. 23, Denison 24, Greenville 25, Sherman 26, Paris 27, Shreveport, La., 29, Texarkana, Ark., 30, Little Rock 31, Helena Jan. 1.

THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Jamestown, N. Y., Dec. 25, Oil City, Pa., 26, Franklin 27, Erie 29, South Sharon 30, Kittanning 31, Uniontown Jan. 2, Scottdale 5, Charleroi 6, Waynesburg 7, Washington 8.

THE HEART OF CHICAGO: Paterson, N. J., Dec. 22-24, Elizabeth 25-27, Allentown, Pa., 30, Royersford 31, Phoenixville Jan. 1, Coatesville 2, Bridgeton, N. J., 3.

THE HEART OF MARYLAND: Decatur, Ill., Dec. 23, Bloomington 24, Galesburg 25, Jacksonville 26, Hannibal, Mo., 27, Atchison, Kan., 29, Topeka 30, Colorado Springs, Col., Jan. 1, Cripple Creek 2, Pueblo 3.

THE HOOSIER GIRL (Kate Watson): Cottonplant, Ark., Dec. 23, Stuttgart 24, Pine Bluffs 25, Camden 26, Magnolia 27, Shreveport, La., 28, Texarkana, Ark., 29, Hope 30, Prescott 31, Arkadelphia Jan. 1, Little Rock 2.

THE IRISH PAWNBROKERS (Joe W. Spears, mgr.): Tacoma, Wash., Dec. 21-23, Everett 24, New Whatcom 25, Olympia 26, Portland, Ore., 28-Jan. 3.

THE KING OF DETECTIVES: Detroit, Mich., Dec. 22-27, Chicago, Ill., 28-Jan. 3.

THE KING OF TRAMPS (Leroy J. French, propr.; Harry Levy, mgr.): Terre Haute, Ind., Dec. 23, 24, Mattoon, Ill., 25, Paris 26, New Castle, Ind., 27-29, Kokomo 30, South Bend 31, La Porte Jan. 1, Plymouth 2, Rochester 3, East Chicago, Ill., 4, Clinton 7, Pekin 8.

THE LIGHTHOUSE ROBBERY (Chas. M. Marsh, mgr.): Martinsville, Ind., Dec. 23, Linton 24, Paris, Ill., 25, Greencastle, Ind., 26, Lafayette 27, Brazil 29, Sullivan 30, Olney, Ill., 31, Vincennes, Ind., Jan. 1, Princeton 2, New Harmony 3, Evansville 4.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Middletown, Conn., Dec. 25, Hartford 26, 27, Willimantic 29, Wallingford 30, Springfield, Mass., Jan. 1-3.

THE LITTLE CHURCH AROUND THE CORNER: Buffalo, N. Y., Dec. 22-27.

THE LITTLE MOTHER: Brooklyn, N. Y., Dec. 22-27.

THE MADMAN: Buffalo, N. Y., Dec. 22-27, Niagara Falls 29, Lockport 30, Palmyra 31, Auburn Jan. 1, Waterloo 2, Penn Yan 3.

THE MAJOR AND THE JUDGE (Hartig and Seamon, mgrs.): [illegible], Pa., Dec. 22-27.
THE MAN FROM [illegible] (Louis Robinson): South [illegible], Dec. 24, Cheyenne, Wyo., 27, Denver, Col. [illegible]
THE MAN WHO DARED (Howard Hall; Henry Pierson, mgr.): Chicago, Ill., Dec. 21-27.
THE MESSENGER [illegible] (Shipman Bros., mgrs.): [illegible], O., Dec. 23, London 24, Washington C. H. 25, Sabina 26, Wilmington 31, Springfield Jan. 1, Xenia 2, Circleville 3, Chillicothe 5, Jackson 6.
THE MINISTER'S DAUGHTERS (Grover Bros., mgrs.): Dayton, O., Dec. 22-24, St. Louis, Mo., 28-Jan. 3.
THE MINISTER'S SON (W. B. Patton; J. M. Stout, mgr.): Tyler, Tex., Dec. 23, Marshall 24, Shreveport, La., 25, [illegible], Ark., 26, Clarksville, Tex., 27, Marlin 29, Bryan 30, Navasota 31, Beaumont Jan. 1, Lake Charles, La., 2.
THE MISSOURI GIRL (Eastern; Fred Raymond, mgr.): Carlisle, Pa., Dec. 23, Hanover 25, Frederick, Md., 26, [illegible] 27, Hagerstown 29, Frostburg 30, Piedmont, W. Va., 31, Clarksburg Jan. 1, Fairmont 2, New Martinsville 3.
THE MISSOURI GIRL (Western; Fred Raymond's; Harry [illegible], mgr.): Keystone, S. D., Dec. 23, Newcastle, Wyo., 24, Hot Springs, S. D., 25, Lead 26, Belle Fourche 27, Rapid City 29, Chadron 31, Crawford, Neb., Jan. 1, Alliance 2, Sidney 3.
THE NIGHT BEFORE CHRISTMAS (Hurt and Nicolai, mgrs.): [illegible], Mich., Dec. 23, Adrian 23, Flint 24, [illegible] 25, Battle Creek 26, Jackson 27, Detroit 28-Jan. 3.
THE NIGHT OF THE PARTY (Weedon Grossmith): [illegible], Pa., Dec. 22-27.
THE NINETY AND NINE: New York city Dec. 1-Jan. 3.
THE OLD HOMESTEAD (Denman Thompson's): New York city Dec. 22-27, Newark, N. J., 29-Jan. 3, Brooklyn, N. Y., 12-17.
THE PEOPLE'S CLAIM (Sam Morris; Henry B. Marks, mgr.): Salem, O., Dec. 23, Toronto 24, Wheeling, W. Va., 25-27, Kittanning 29, East Palestine, O., 30, Lorain Jan. 1, Chicago Junction 2, Ottawa 3.
THE POWER OF THE CROSS (Garland Gaden; Rush and Weber, mgrs.): Mahanoy City, Pa., Dec. 25, Pawtucket, R. I., 26, Willimantic, Conn., 27, New York city 29-Jan. 3.
THE PRICE OF HONOR: Providence, R. I., Dec. 22-27, Boston, Mass., 29-Jan. 3, Philadelphia, Pa., 5-10.
THE PRISONER OF ZENDA: Kokomo, Ind., Dec. 25, New Castle 26, Franklin 27.
THE PRISONER OF ZENDA (Edwin Mordant and [illegible]; Shipman Bros., mgrs.): Rome, N. Y., Dec. 25, Geneva 26, Batavia 27.
THE ROAD TO RUIN (Ed H. Lester, mgr.): Newark, N. J., Dec. 22-27, Albany, N. Y., 29-Jan. 3, Brooklyn 5-10.
THE ROYAL LILLIPUTIANS: St. Louis, Mo., Dec. 22-27, Kansas City 28-Jan. 3.
THE SIGN OF THE CROSS (Fred G. Berger, mgr.): Cincinnati, O., Dec. 22-27, Louisville, Ky., 29-Jan. 3.
THE SILVER DAGGER: Warren, Pa., Dec. 25, McKeesport 27.
THE SMART SET: Kingston, Can., Dec. 25, Belleville 26, Hamilton 27, Detroit, Mich., 28.
THE SPAN OF LIFE (Lewis Donazetta, prop.): Circleville, O., Dec. 23, Chillicothe 25, Lancaster 26, Zanesville 27, Alexandria, Ind., 29, Marion 30, New Castle 31, Danville, Ill., Jan. 1, Springfield 2, St. Louis, Mo., 4-6.
THE TWO LITTLE WAIFS (Lincoln J. Carter's): Montreal, Can., Dec. 22-27, Toronto 29-Jan. 3.
THE TWO SCHOOLS: Washington, D. C., Dec. 22-27, Troy, N. Y., Jan. 1, Schenectady 2.
THE TWO SISTERS (Hickey and Wannington, props.): Philadelphia, Pa., Dec. 22-27, Atlantic City, N. J., 29, Salem 30, Asbury Park 31, Elizabeth Jan. 1, Bayonne 2, Passaic 3, Boston, Mass., 5-10.
THE VILLAGE POSTMASTER (J. P. Colton, mgr.): Galveston, Tex., Dec. 23, Houston 24, Beaumont 27, New Orleans, La., 28.
THE WESTERN GIRL: Hoboken, N. J., Dec. 22-24, Camden 25-27.
THE WHITE SLAVE: New Orleans, La., Dec. 22-27.
THELMA (Alden Benedict's; Col. H. J. Bernard, mgr.): Weatherford, Tex., Dec. 25, Cleburne 25, Taylor 26, Austin 27, New Braunfels 28, San Antonio 29, Victoria 30.
THELMA (Alden Benedict's; J. C. Yeomans, mgr.): Ottumwa, Ill., Dec. 25, Oskaloosa 26, Monmouth 27, Fort Madison, Ia., 28, Fairfield 29, Albia 30, Centerville 31.
THURSTON, ADELAIDE (At Cozy Corners; Frank and Clayton Wilstach, mgrs.): Lawrence, Kan., Dec. 25, St. Joseph, Mo., 26, Topeka, Kan., 27, Council Bluffs, Ia., 29, Lincoln, Neb., 30, Fremont 31, Omaha Jan. 1, Des Moines, Ia., 2, Sioux City 3, Fort Dodge 5, Boone 6, Waterloo 7, Albert Lea, Minn., 8.
TOTTEN'S COMEDIANS (The Real Thing): Winchester, Ill., Dec. 23, Pittsfield 25, Carlinville 26, Taylorville 27.
TRACY, THE OUTLAW (Eastern; Percy G. Williams, mgr.): Lebanon, Pa., Dec. 23, Shenandoah 25, Pottsville 25, Altoona 26, Johnstown 27.
TRACY, THE OUTLAW (Western; Percy G. Williams, mgr.): Chicago, Ill., Dec. 21-Jan. 3.
TWO LITTLE WAIFS (Lincoln J. Carter's): Montreal, Can., Dec. 22-27.
UNCLE JOSH SPRUCEBY (Northern): Lorain, O., Dec. 25, Elyria 26, Lima 27.
UNCLE TOM'S CABIN (Al. W. Martin's; W. C. Cunningham, mgr.): Syracuse, N. Y., Dec. 22-24, Troy 25-27, Rochester 29-Jan. 3, Geneva 5, Rome 6, Utica 7, Gloversville 8, Saratoga 9, North Adams, Mass., 10.
UNCLE TOM'S CABIN (Stetson's; Western; Wm. Kibble, mgr.): Rockford, Ill., Dec. 25, Sterling 26, Davenport, Ia., 27, Rock Island, Ill., 28, Moline 29, Muscatine, Ia., 30, Washington 31, Burlington Jan. 1, Hannibal, Mo., 2, Quincy, Ill., 3.
UNCLE TOM'S CABIN (Brownlee and Reed's): Phelps, N. Y., Dec. 23, Dundee 25, Elkland, Pa., 26, Westfield 27, Harrison Valley 29, Ulysses 30, Coudersport 31, Port Allegany Jan. 1, Austin 2.
UNDER SOUTHERN SKIES (Henry Doel Parker, mgr.): Reading, Pa., Dec. 25, Allentown 26, Easton 27.
UP YORK STATE: New York city Dec. 22-Jan. 3.
WALSH, BLANCHE (The Daughter of Hamilcar): Kingston, Can., Dec. 23, Hamilton 25, Port Huron, Mich., 26, Saginaw 27, St. Paul, Minn., Jan. 5-7, Minneapolis 8-10.
WARFIELD, DAVID: San Francisco, Cal., Dec. 22-Jan. 3.
'WAY DOWN EAST (Eastern; Wm. A. Brady, mgr.): Richmond, Va., Dec. 25, Newport News 26, Norfolk 27, Baltimore, Md., 29-Jan. 3.
'WAY DOWN EAST (Western; Wm. A. Brady, mgr.): Cedar Rapids, Ia., Dec. 25, Iowa City 26.
'WAY DOWN EAST (Jno. S. Hale, mgr.): Eau Claire, Wis., Dec. 25, Faribault, Minn., 26, Blue Earth City 27, New Ulm 28, Faribault 29, Owatonna 30, Austin 31, Decorah, Ia., Jan. 1, Charles City 2, Cedar Falls 3, Iowa Falls 5, Webster City 6.
WEARY WILLIE WALKER (Welch and Francis; Frank F. Baker, mgr.): Trinidad, Col., Dec. 23, Pueblo 25, Colorado Springs 26, 27, Denver 28-Jan. 3.
WHEN KNIGHTHOOD WAS IN FLOWER (Effie Ellsler; Frank L. Perley, mgr.): Parkersburg, W. Va., Dec. 25, Marietta, O., 26, Wheeling, W. Va., 27.
WHEN REUBEN COMES TO TOWN: Trenton, N. J., Dec. 23, Allentown, Pa., 25, Easton 26, Reading 27, York 29, Carlisle 30, Harrisburg 31.
WHEN THE BELL TOLLS (Travers Vale and S. S. Simpson, mgrs.): Findlay, O., 25, Fremont 26, Alliance 29, Salem 30, Youngstown 31, Martins Ferry Jan. 1, New Philadelphia 2, Steubenville 3.
WHEN WE WERE TWENTY-ONE (Morris and Hall, mgrs.): Macon, Ga., Dec. 23, Columbus 24, Birmingham, Ala., 25, Atlanta, Ga., 26, 27.
WHEN WE WERE TWENTY-ONE (W. W. Newcombe, mgr.): Sioux City, Ia., Dec. 23, Omaha, Neb., 24, Council Bluffs, Ia., 27.
WHOSE BABY ARE YOU: Denver, Col., Dec. 21-27, Boulder 29, Longmont 30, Ft. Collins 31, Laramie Jan. 1, Rawlins 2, Rock Springs 3, Salt Lake, U., 5-10.
WILLARD, E. S.: New York city Dec. 1-29, Providence, R. I., Jan. 5-11.
WILLARD, KATHERINE (The Power Behind the Throne; Edward C. White, mgr.): Topeka, Kan., Dec. 25, Salina 26, Hutchinson 27, Wichita 29, Winfield 30, Kingman 31, Arkansas City Jan. 1, Coffeyville 2, Joplin, Mo., 3.
WILLIAMS AND WALKER (In Dahomey): Peoria, Ill., Dec. 25, Decatur 26.
WILSON, AL. H. (The Prince of Tatters): Brooklyn, N. Y., Dec. 22-27.
WORMWOOD (Alden Benedict's; J. B. Murray, mgr.): Scottdale, Pa., Dec. 25, Greensburg 26, Mount Pleasant 27, Connellsville 29, Morgantown, W. Va., 31, Charleroi, Pa., Jan. 1, Mannington, W. Va., 2, Cameron 3, Grafton 5, Piedmont 6, Cumberland, Md., 7.
WORMWOOD (Alden Benedict's; E. J. Stetson, mgr.): Port Gibson, Miss., Dec. 26, Monroe 27, Greenville 29, Greenwood 30, Clarksdale 31.
YON YONSON (P. J. Kennedy, propr.): Santa Anna, Cal., Dec. 23, Riverside 24, San Bernardino 25, Sacramento 27, 28, Nevada City 29, Grass Valley 30, Woodland 31, Oakland Jan. 1-3, San Francisco 4-10.
YORK STATE FOLKS (Fred E. Wright, mgr.): Washington, D. C., Dec. 22-27.
ZIG-ZAG ALLEY (W. E. Flack and Walter Floyd, mgrs.): Boston, Mass., Dec. 22-27, Providence, R. I., 29-Jan. 3, New York city 12-17.

REPERTOIRE COMPANIES.

AKERSTROM COMEDY (Gus Bernard, mgr.): Xenia, O., Dec. 24-26, Portsmouth 29-Jan. 3.
APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.
AUBREY STOCK: Williamsport, Pa., Dec. 22-27, Lancaster 29-Jan. 3, Pittston 5-10.
AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Springfield, Mass., Dec. 22-27, Biddeford, Me., 29-Jan. 3, Bangor 5-10.
BENNETT AND MOULTON (G. M. Tay, mgr.): Franklin, Pa., Dec. 22-27, Pottsville 29-Jan. 3, Paterson, N. J., 5-10.
BENNETT-MOULTON (Ad. P. Reed, mgr.): Massillon, O., Dec. 22-27, Huntington, W. Va., 29-Jan. 3, Charleston 5-10.
BENNETT-MOULTON (Ira Newell, mgr.): New Bedford, Mass., Dec. 22-Jan. 3, Brockton 5-17, Fall River 19-24.
BENNETT-MOULTON (George K. Robinson, mgr.): Springfield, Mass., Dec. 22-27, Meriden, Conn., 29-Jan. 3, Kingston, N. Y., 12-17.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Chelsea, Mass., Dec. 22-27, Marlboro 29-Jan. 3, Gardner 5-10.
BONNAIR-PRICE: Knoxville, Tenn., Dec. 22-27, Coal Creek 29-31, Somerset, Ky., Jan. 5-10.
BROWN'S COMEDY (T. M. Brown, mgr.): Ironwood, Mich., Dec. 22-28, Bessemer 29-Jan. 3.
BRYAN STOCK (E. L. Martin, mgr.): Lancaster, O., Dec. 22-24, Wellston 25-27, Chillicothe 29-Jan. 3.
CARNER STOCK: Cumberland, Md., Dec. 22-27, Hazleton, Pa., 29-Jan. 3.
CARPENTER, FRANKIE (Jere Grady, mgr.): Portland, Me., Dec. 22-29, Middletown, Conn., Jan. 3, Derby 5-10, Newburg, N. Y., 12-17.
CASTLE SQUARE STOCK (Briggs and Green, mgrs.): Greenfield, Mass., Dec. 22-27.
CASTLE SQUARE STOCK (W. B. Sherman, mgr.): Port Huron, Mich., Dec. 22-27.
CHASE-LISTER (Northern; Glenn F. Chase, mgr.): Grand Forks, N. D., Dec. 22-27, Rat Portage, Can., 29-Jan. 4, Winnipeg 5-10.
CHESTER, ALMA (Edward L. Bloom, mgr.): Lewiston, Me., Dec. 22-27, Fall River, Mass., 29-Jan. 3.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): South Fork, Pa., Dec. 22-27.
COOK-CHURCH (H. W. Taylor, mgr.): Norwich, Conn., Dec. 22-27, New London 29-Jan. 3, New Brunswick, N. J., 5-10.
DALRYMPLE COMEDY (W. H. Dalrymple, mgr.): Beardstown, Ill., Dec. 22-27, Springfield 29-Jan. 3.
DAVIDSON STOCK (A. E. Davidson, mgr.): Aurora, Ill., Dec. 22-27, Racine, Wis., 28-Jan. 3, Pullman, Ill., 5-10.
DE VONDE, CHESTER (Phil Levy, mgr.): Scranton, Pa., Dec. 22-27, Wilkesbarre 29-Jan. 3.
DILGER-CORNELL: Lewiston, Pa., Dec. 22, 23, Columbia 25-27, Milton 29-Jan. 3.
DUFFRYN, ETHEL: South Norwalk, Conn., Dec. 22-27, Derby 29-Jan. 3.
ECLIPSE STOCK: Gulfport, Miss., Dec. 22.
EDWARDS, C. E., STOCK (Sam Carlton, mgr.): Butler, Pa., Dec. 22-27, Oil City 29-Jan. 3.
EMPIRE SHOW: Toledo, O., Dec. 21-28.
ERWOOD, E. J.: Grafton, W. Va., Dec. 22-27.
EVANS STOCK: Anoka, Minn., Dec. 22.
EWING-TAYLOR (Albert Taylor, mgr.): Marshall, Tex., Dec. 22-27, Clarksburg 29-Jan. 3.
FARRELL, VERNIE: Moberly, Mo., Dec. 22-27.
FEINBERG STOCK (Geo. M. Feinberg, mgr.): New Brunswick, N. J., Dec. 22-27, Red Bank 29-Jan. 3.
FERRIS COMEDIANS (Harry Bubb, mgr.): Leavenworth, Kan., Dec. 22-27, St. Joseph, Mo., 29-Jan. 3.
FISKE, MAY: Meriden, Conn., Dec. 22-27, Syracuse, N. Y., 29-Jan. 3.
FLEMING, MAMIE (W. H. Gracey, mgr.): Gloversville, N. Y., Dec. 22-27, Ossining 29-Jan. 3, Philadelphia, Pa., 5-10.
FRANKIE STOCK (H. D. Davenport, mgr.): Sharon, Pa., Dec. 22-27, Canton, O., 29-Jan. 3.
FRENCH, IRVING (Don McMillan, mgr.): Wheeling, W. Va., Dec. 22-27, Toronto, O., 29-31, Elwood City, Pa., Jan. 1-3, Butler 5-7, New Kensington 8-10.
GASKELL STOCK (Harry Banjo, mgr.): Green Bay, Wis., Dec. 22-27.
GARRICK THEATRE (W. P. Taylor, mgr.): Madrid, N. Y., Dec. 22-27, Malone 29-Jan. 3.
GARSIDE, CONDIT AND MACK (J. S. Garside, mgr.): Boonville, N. Y., Dec. 22-27, Mount Vernon 29-Jan. 3.
GENTRY STOCK: McLeansboro, Ill., Dec. 22-27.
GLASGOW-POLLOCK STOCK: Greenville, S. C., Dec. 22-27.
GLASGOW STOCK: Warren, O., Dec. 22-27.
GUY STOCK: Miami, Kan., Dec. 22-24.
HADFIELD STOCK: Southbridge, Mass., Dec. 22-27, Orange 29-Jan. 3.
HALFORD, OLLIE, STOCK (Carl Brenn, mgr.): Kingston, N. Y., Dec. 22-27.
HARCOURT COMEDY (Chas. K. Harris; W. C. McKay, mgr.): Haverhill, Mass., Dec. 22-27, Portsmouth, N. H., 29-Jan. 3, Salem, Mass., 5-10.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Durham, N. C., Dec. 22-27.
HAWTHORNE SISTERS' COMEDY (B. A. Bergman, mgr.): Jonesboro, Ark., Dec. 22-24.
HAYWARD, GRACE, AND DICK FERRIS (C. W. Winters, mgr.): Quincy, Ill., Dec. 22-27, Decatur 29-Jan. 3, Jacksonville 5-10.
HERMAN-WARDE (Arthur F. Warde, mgr.): Butte, Mont., Dec. 21-27.
HIMMELEIN'S IDEALS: Reading, Pa., Dec. 22-Jan. 3, Wilmington, Del., 5-10, Harrisburg, Pa., 12-17.
HIMMELEIN IMPERIAL STOCK: South Bend, Ind., Dec. 22-27, Joliet, Ill., 29-Jan. 3.
HOUT STOCK: Versailles, Mo., Dec. 22-24.
HOWARD-DORSETT: Sistersville, W. Va., Dec. 15-27, Parkersburg 29-Jan. 3.
JEFFERSON STOCK: Lewiston, Me., Nov. 29-Jan. 3.
KARROLL, DOT (J. C. Welch, mgr.): Pittsfield, Mass., Dec. 22-24, Kingston, N. Y., 25-27, Saratoga Jan. 1-3.
KERKHOFF-LOCKE: Marysville, Neb., Dec. 22-28, Frankfort, Kan., 29-Jan. 4, Centralia 5-7, Wetmore 8-10.
KEYSTONE DRAMATIC (Western; McGill and Shipman, props.; Will M. Carroll, mgr.): Alliance, O., Dec. 22-27, Ashtabula 29-Jan. 3, Punxsutawney, Pa., 5-10.
KEYSTONE DRAMATIC (Eastern; Lawrence B. McGill, mgr.): Lynn, Mass., Dec. 22-27, Poughkeepsie, N. Y., 29-Jan. 3.
KING DRAMATIC (Lon Beasley; N. Appell, mgr.): Johnstown, Pa., Dec. 22-27, Altoona 29-Jan. 3, McKeesport 5-11.
KING DRAMATIC (N. Appell, mgr.): Bangor, Me., Dec. 22-27, Lewiston 29-Jan. 3, Portland 5-11.
KINSEY KOMEDY (Chas. W. Benner, mgr.): Marshall, Mich., Dec. 22-27, Battle Creek 29-Jan. 3.
KLARK-URBAN (H. E. Klark, mgr.): Dover, N. H., Dec. 22-27, Nashua 29-Jan. 3.
LE FEBVRE-CARPENTER (Herman Coakley, mgr.): Chamberlain, S. D., Dec. 22-27.
LONDALE THEATRE: Yankton, S. D., Dec. 22-27.
LYCEUM STOCK (E. G. Groujean, mgr.): Union City, Tenn., Dec. 22-27.
LYONS, LILLIAN, STOCK: Alpena, Mich., Dec. 22-27.
MACK, WILBUR: Champaign, Ill., Dec. 22-27.
MARKS BROTHERS (May A. Bell Marks; R. W. Marks, mgr.): Oswego, N. Y., Dec. 22-27, Watertown 29-Jan. 3.
MARKS BROTHERS (Tom Marks, mgr.): Escanaba, Mich., Dec. 22-27, Menominee 29-Jan. 3, Green Bay, Wis., 4-11.
MARKS BROTHERS (Joe and Al. Marks, mgrs.): London, Can., Dec. 22-Jan. 3, St. Thomas 5-10, Chatham 12-17.
MORRISON COMEDY: Gloucester, Mass., Dec. 22-27, New Britain, Conn., 29-Jan. 3, Scranton, Pa., 5-10, Wilkesbarre 12-17.
MURRAY AND MACKEY (John J. Murray, mgr.): York, Pa., Dec. 22-27, Cumberland, Md., 29-Jan. 3.
MYERS, IRENE (Will H. Myers, mgr.): Harrisburg, Pa., Dec. 22-27.
NEW YORK STARS: Milwaukee, Wis., Dec. 22-27, Minneapolis, Minn., 29-Jan. 3.
NOBLE DRAMATIC: Pecos, Tex., Dec. 22-27.
PAIGE, MABEL (Henry F. Willard and Co., mgrs.): Savannah, Ga., Dec. 20-25.
PAYTON, CORSE, COMEDY: Hartford, Conn., Dec. 22-Jan. 3.
PAYTON, CORSE, STOCK (Faith Adams, mgr.): Lowell, Mass., Dec. 15-Jan. 3.
PAYTON SISTERS (J. N. Montgomery, mgr.): Meridian, Miss., Dec. 22-27, Columbus 29-Jan. 3.
PERUCHI-BELDINI (Chelso D. Peruchi, mgr.): Jackson, Miss., Dec. 22-27.
PERUCHI-BELDINI COMEDY (Theo Johnston, mgr.): Danville, Va., Dec. 22-27.
PHELAN STOCK (Ralph A. Ward, mgr.): Oil City, Pa., Dec. 22-27, Johnstown 29-Jan. 3, York 5-11.
ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Madison, Me., Dec. 22-24, Skowhegan 25-27.
ROCADI STOCK: Harlan, Ia., Dec. 22-24.
ROSAR AND MASON'S COMEDIANS: Dubuque, Ia., Dec. 22-27.
RUBLE THEATRE (C. S. Ruble, mgr.): Red Bluff, Cal., Dec. 22-27, Colusa Jan. 5-10, Virginia City, Neb., 12-17.
RYAN, DANIEL (W. S. Bates, mgr.): Lawrence, Mass., Dec. 22-27, North Adams 29-Jan. 3.
SCOTT, G. W.: Jeanerette, La., Dec. 22-25, Breaux Bridge 28-30.
SHEA, THOMAS E. (Jas. Wall, mgr.): Wilmington, Del., Dec. 25-Jan. 3.
SHERMAN COMEDY (R. H. Smith, mgr.): Marshall, Ill., Dec. 22-27, Flora 29-Jan. 3.
SIVIA, MORGAN, STOCK (Morgan Sivia, mgr.): Joplin, Mo., Dec. 21-28.
STATER'S COMEDIANS (C. J. Lionel, mgr.): Guthrie, Okla., Dec. 22-27, Oklahoma City 29-Jan. 3.
STATER'S MADISON SQUARE THEATRE: Iola, Kan., Dec. 22-27, Olathe 28-Jan. 3.
THE SHANNONS (Harry Shannon, mgr.): Elkhart, Ind., Dec. 22-27, Wabash 29-Jan. 3, Gas City 5, Dunkirk 7, Portland 8-10.
TUCKER, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Salem, Mass., Dec. 22-27, Lynn 29-Jan. 3, Newport, R. I., 5-10.
VAN DYKE AND EATON (C. Mack, mgr.): Peru, Ind., Dec. 22-27, Elkhart 29-Jan. 3, Ft. Wayne 5-10, Lima, O., 12-17.
VAN DYKE AND EATON (H. Walter Van Dyke; E. Hommel, mgr.): Crookston, Minn., Dec. 22-27, Detroit City 29, Staples 30, Brainerd 31-Jan. 3.
VERNON STOCK (Benj. R. Vernon, mgr.): Flemington, N. J., Dec. 22-27, White Plains, N. Y., 29-Jan. 3.
WIEDEMAN'S SHOW (Willis Bass, mgr.): Park City, U., Dec. 22-28, Mt. Pleasant 29-Jan. 4, Manti 5-11.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Newark, N. J., Dec. 22-27.
A CHINESE HONEYMOON: New York city June 2—indefinite.
A COUNTRY GIRL: New York city Sept. 22-Dec. 27, Montreal, Can., 29-Jan. 3.
AOROPLANE COMIC OPERA (W. H. Powell, mgr.): Honesdale, Pa., Dec. 23, Renova 25, Galeton 27, Wellsville, N. Y., 29, Jamestown 30, Titusville, Pa., Jan. 1.
BLACK PATTI TROUBADOURS: Galveston, Tex., Dec. 23, Houston 24, Austin 25, San Antonio 26, 27, Taylor 29, Temple 31.
CAMERON, GRACE, OPERA (F. C. Whitney, mgr.): La Crosse, Wis., Dec. 25, Winona, Minn., 26, Eau Claire, Wis., 27.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Nov. 30-Jan. 31.
DALY, DAN: Altoona, Pa., Dec. 29.
DANIELS, FRANK (Miss Simplicity): Denver, Col., Dec. 22-27, Salt Lake, U., 29-Jan. 1, Stockton, Cal., 2, San Jose 3.
DAVIS EXTRAVAGANZA (R. Wade Davis, mgr.): Akron, O., Dec. 30, 31.
DE ANGELIS, JEFFERSON: Toronto, Can., Dec. 22-28.
DOLLY VARDEN: Buffalo, N. Y., Dec. 22-27.
FLORODORA (The New York; Fisher and Ryley, mgrs.): Cincinnati, O., Dec. 20-27, St. Louis, Mo., 28-Jan. 3, Pittsburg, Pa., 5-9.
FLORODORA (Western; Fisher and Ryley, mgrs.): St. Joseph, Mo., Dec. 23, Lincoln, Neb., 24, Omaha 25, Kansas City, Mo., 28-Jan. 3, Joplin 4, Springfield 5, Fort Smith, Ark., 6, Greenville, Miss., 7, Vicksburg 8.
FOXY QUILLER: Pocatello, Ido., Dec. 23, Salt Lake, U., 27, Greeley, Col., 29, Colorado Springs Jan. 2, Denver 5-10.
GILMAN, MABELLE (The Mocking Bird): New York city Nov. 10—indefinite.
GORDON-SHAY OPERA: Burlington, Ia., Dec. 27.
GRAU GRAND OPERA: New York city Nov. 24—indefinite.
HELD, ANNA (The Little Duchess; F. Ziegfeld, Jr., mgr.): Nashville, Tenn., Dec. 25, Memphis 26, 27, Chattanooga 29, Birmingham, Ala., 30, Atlanta, Ga., 31, Jan. 1, Mobile, Ala., 3.
HOPPER, DE WOLF (Mr. Pickwick): Baltimore, Md., Dec. 22-27.
KING DODO (Western; Henry W. Savage, prop.): New Orleans, La., Dec. 21-27, Mobile, Ala., 29, Selma 30, Montgomery 31.
KING DODO (Eastern; Henry W. Savage, prop.): Jackson, Mich., Dec. 25, Lansing 26, Flint 27, Bay City 29, Saginaw 30, Grand Rapids 31, Jan. 1.
LIBERTY BELLES: Detroit, Mich., Dec. 22-27.
LIBERTY BELLES (Frank Hennessy, mgr.): Springfield, Mo., Dec. 25.
POLLARD'S AUSTRALIAN JUVENILE OPERA: Hong Kong, China, Jan. 1-31.
ROGERS BROTHERS IN HARVARD: Philadelphia, Pa., Dec. 29-Jan. 3.
SALLY IN OUR ALLEY: Newark, N. J., Dec. 15-Jan. 3.
SAN TOY (E. H. Price, mgr.): Reading, Pa., Dec. 23, Easton 24, Trenton, N. J., 25, Wilkesbarre, Pa., 26, Scranton 27, Syracuse, N. Y., 29, Oswego 30, Auburn 31, Rochester Jan. 1, Erie, Pa., 2.
THE BEGGAR PRINCE (Clarence M. Parker, mgr.): Parsons, Kan., Dec. 23, Vinita, I. T., 24, Chanute, Kan., 25, Clarence, I. T., 26, Tulsa 27, Holdenville 29, Shawnee, Okla., 30, South McAlister, I. T., Jan. 1, Hartshorne 2, Coalgate 3.
THE BOSTONIANS: Pasadena, Cal., Dec. 23, Santa Barbara 24, Marysville 27, Portland, Ore., 29-31, Seattle, Wash., Jan. 1-3.
THE BURGOMASTER (W. P. Cullen, mgr.): Kansas City, Mo., Dec. 22-24, Burlington, Ia., 25, Ft. Madison 26, Oskaloosa 28, Ottumwa 29, Iowa City 30, Marshalltown 31, Des Moines Jan. 1, Omaha, Neb., 2, 3.
THE CHAPERONS: Norfolk, Va., Dec. 25, Richmond 26, 27, Washington, D. C., 29-Jan. 3, Trenton, N. J., 5, Lancaster, Pa., 6, Harrisburg 7, Altoona 8, Johnstown 9, Bellaire, O., 10.
THE DEFENDER: Springfield, Mass., Dec. 22.
THE EMERALD ISLE: New York city Sept. 1—indefinite.
THE PRINCESS CHIC (John P. Slocum, mgr.): Spokane, Wash., Dec. 25-27, Tacoma 29, Everett 30, Victoria Jan. 1, Vancouver, B. C., 2, 3, Seattle, Wash., 4-7, Portland, Ore., 8, 9, Roseburg 10.
THE PRINCE OF PILSEN (Henry W. Savage, prop.): St. Paul, Minn., Dec. 21-27, Minneapolis 29-Jan. 3.
THE SHOW GIRL (E. E. Rice's; G. S. Fell, mgr.): Clinton, Ia., Dec. 25, Cedar Rapids 26, Marshalltown 27, Waterloo 29, Dubuque 30, Muscatine 31, Davenport Jan. 1, Rock Island, Ill., 2, Burlington, Ia., 3.
THE SILVER SLIPPER: New York city Oct. 27-Jan. 3.
THE STORKS: Chicago, Ill., Dec. 22-Jan. 3.
THE SLEEPING BEAUTY AND THE BEAST: Philadelphia, Pa., Dec. 1-Jan. 3.
THE SULTAN OF SULU (Henry W. Savage, prop.): New York city Dec. 29—indefinite.
THE WILD ROSE: Holyoke, Mass., Dec. 26.
WHEN JOHNNY COMES MARCHING HOME (Fred Whitney, mgr.): New York city Dec. 15—indefinite.
WILSON, FRANCIS (The Toreador): New York city Dec. 22-27.

MINSTRELS.

BARLOW AND WILSON: Marietta, Ga., Dec. 23, Cedartown 24, Rome 25, Chattanooga, Tenn., 26, Knoxville 28, Dalton, Ga., 29, Nashville, Tenn., 30.
HARRISON BROTHERS' MINSTRELS: Waltham, Mass., Dec. 25, Fitchburg 26, 27.
HENRY'S, HI: Jackson, Fla., Dec. 25, St. Augustine 26, Palatka 27.
PRIMROSE AND DOCKSTADER'S: Seattle, Wash., Dec. 22-27, Spokane 28, 29, Butte, Mont., 31, Jan. 1, Helena 2, Fargo, N. D., 3, Winnipeg, Man., 4, Grand Forks, N. D., 7.
QUINLAN AND WALL'S MINSTRELS (Dan Quinlan, mgr.): Paducah, Ky., Dec. 25, Fulton 26, Cairo, Ill., 27, Springfield 29, Danville 31, Lafayette, Ind., Jan. 1.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Crowley, La., Dec. 23, St. Charles 24, Beaumont, Tex., 25, Jennings, La., 26, Opelousas 27, Lafayette 28, Morgan City 29, Biloxi, Miss., 30, Scranton 31, Pensacola, Fla., Jan. 1, Mobile, Ala., 2, Brewton 3.
SUN'S, GUS: Gardner, Mass., Dec. 23, Clinton 24, Ware 25, Palmer 26, Pittsfield 27, Great Barrington 29, Owego, N. Y., Jan. 2, Corning 3.
VOGEL'S, JOHN W.: Poughkeepsie, N. Y., Dec. 25, Philmont 26, Hudson 27, Middletown 29, Kingston 30, Cohoes 31, Schenectady Jan. 1, Bennington, Vt., 2, Glens Falls, N. Y., 5, North Adams, Mass., 6, Keene, N. H., 7, Brattleboro, Vt., 8, Barre 9, Burlington 10.

VARIETY.

AMERICAN BURLESQUERS: Elizabeth, N. J., Dec. 22-24, Fall River, Mass., 25-27, Brooklyn, N. Y., 29, Reading, Pa., Jan. 5-7, Scranton 8-10.
A NIGHT ON BROADWAY: Cincinnati, O., Dec. 21-27.
BOWERY BURLESQUERS: Minneapolis, Minn., Dec. 21-27.
CITY SPORTS: Manchester, N. H., Dec. 22-24, Lowell, Mass., 25-27, Brooklyn, N. Y., 29-Jan. 3.
CRACKER JACKS: Detroit, Mich., Dec. 22-27.
CRAWFORD'S VAUDEVILLE STARS: Goodell, Ia., Dec. 22-27.
DE ONZO BROTHERS' EUROPEAN STARS (Felix Biel, mgr.): Owensboro, Ky., Dec. 23, Paducah 24, Memphis, Tenn., 25-27, Pine Bluff, Ark., 29-31.
DEVERE, SAM: St. Paul, Minn., Dec. 21-27.
EMPIRE SHOW: Toledo, O., Dec. 21-28.
GRAHAM'S SOUTHERN SPECIALTY: Providence, R. I., Dec. 22-27, Newport 25, Taunton, Mass., 26, 27.
HIGH ROLLERS: Louisville, Ky., Dec. 21-27.
IRWIN'S, FRED., SHOW: Indianapolis, Ind., Dec. 22-24.
IRWIN'S MAJESTICS: Philadelphia, Pa., Dec. 22-27.
JACK'S, SAM T., OWN: Texarkana, Ark., Dec. 20-27.
JOLLY GRASS WIDOWS: Brooklyn, N. Y., Dec. 22-27, New York city 29-Jan. 3.
KNICKERBOCKERS: Paterson, N. J., Dec 22-27, Troy, N. Y., 30, 31, Albany Jan. 1-3, Brooklyn 5-10.
LAFAYETTE: Milwaukee, Wis., Dec. 21-27, Detroit, Mich., 28-Jan. 4, Indianapolis, Ind., 5-10.
MAJESTICS: Brooklyn, N. Y., Dec. 8-20.
MISS NEW YORK: Lowell, Mass., Dec. 22-24, Manchester, N. H., 25-27.
MOONLIGHT MAIDS: Buffalo, N. Y., Dec. 22-27.
ORIENTAL BURLESQUERS: Chillicothe, O., Dec. 23, Union City, Ind., 24, Marion 25, Richmond 26, New Castle 27, Tipton 29, Noblesville 30, Kokomo 31, Hartford City Jan. 1, Greenfield 2, Shelbyville 3.
ORPHEUM SHOW: San Francisco, Cal., Dec. 21-Jan. 3.
PARISIAN WIDOWS: Washington, D. C., Dec. 22-27.
REILLY AND WOOD: Cincinnati, O., Dec. 21-27.
RENTZ-SANTLEY: Philadelphia, Pa., Dec. 22-27.
RICE AND BARTON'S GAIETY: Baltimore, Md., Dec. 22-27, Washington, D. C., 29-Jan. 3, Pittsburg, Pa., 5-10.
THOROUGHBREDS: Albany, N. Y., Dec. 22-24, Troy 25-27.
TOPSY TURVY BURLESQUERS: New York city Dec. 24-Jan. 4.
TRANS-ATLANTIC BURLESQUERS: Providence, R. I., Dec. 22-27.
UTOPIANS (T. W. Dinkins, mgr.): Brooklyn, N. Y., Dec. 15-27, Philadelphia, Pa., 29-Jan. 3, New York city 5-10.
VANITY FAIR: Milwaukee, Wis., Dec. 21-27.
WEBER AND FIELD'S: New York city—indefinite.
WINE, WOMAN AND SONG: Scranton, Pa., Dec. 25-27, Philadelphia 29-Jan. 3.
WORLD BEATERS: Brooklyn, N. Y., Dec. 22-27.

MISCELLANEOUS.

BINGHAM, RALPH: Rochester, Pa., Dec. 30, Philadelphia 31-Jan. 4, Brandon, Wis., 5, Markesan 6, Seymour 7, Waupaca 8, Fox Lake 9, Cambria, Ind., 10.
BOSTOCK'S TRAINED ANIMALS: Hartford, Conn., Dec. 22-Jan. 3.
BOSTON LADIES' SYMPHONY ORCHESTRA: Bristol, Tenn., Dec. 22.
BROOKE'S CHICAGO MARINE BAND (Orchestra; Bert A. Hall, mgr.): Chicago, Ill., Dec. 21-Jan. 3.
COLORADO GRANT'S SHOW: Lancaster, Tex., Dec. 23, Italy 24, West 25.
CREATORE'S BAND: Brooklyn, N. Y., Dec. 15-28, Fall River, Mass., 29, Providence, R. I., 31, Jan. 1, Baltimore, Md., 2, 3, Washington, D. C., 4, Richmond, Va., 5, Newport News 6, Petersburg 7.
DE PAUW UNIVERSITY GLEE AND MANDOLIN CLUB (Will A. Gavin, mgr.): Kokomo, Ind., Dec. 23, Clinton 24, Huntington 25, Peru 26, Gas City 27, Anderson 29, Elwood 30, Knightstown 31, Greenfield Jan. 1.
FLINT, MR. AND MRS. HERBERT: Wichita, Kan., Dec. 22-27.
GAMBLE, ERNEST, CONCERTS: Kittanning, Pa., Dec. 24, East End, Pittsburg, 26, 27, Orillia, Can., 29, Barrie 30, Collingwood 31.
GILPINS, THE (Hypnotists): Bethany, Mo., Dec. 22-24, Maryville 25-27.
HERRMANN, THE GREAT (Thurner and Gerson, mgrs.): Pipestone, Minn., Dec. 23, Sioux Falls, S. D., 24, Sioux City, Ia., 25, Norfolk, Neb., 26, Columbus 27, Council Bluffs, Ia., 28, Lincoln, Neb., 29, Leavenworth, Kan., 30, St. Joseph, Mo., 31, Des Moines, Ia., Jan. 1, Ottumwa 2, Cedar Rapids 3.
JOLLY PULLS: Fountain, Minn., Dec. 22-24.
KELLAR (Magician): Cleveland, O., Dec. 29-Jan. 3.
KILTIES' BAND (T. P. J. Power, mgr.): Chicago, Ill., Dec. 22-28, Milwaukee, Wis., 29, Fond du Lac 30, Ripon 31, Oshkosh Jan. 1, Appleton 2, Marinette 3, Escanaba, Mich., 4.
KNOWLES, THE (Hypnotists): Defiance, O., Dec. 22-27, Tecumseh, Mich., 29, 30, Adrian 31-Jan. 3, Ann Arbor 5-10.
KOCIAN (Violinist; Rudolph Aronson, mgr.): Chicago, Ill., Jan. 6-10.
MACKY, EVA BARTLETT (H. A. Bower, mgr.): Chicago, Ill., Dec. 15-27.
NOBLE'S SHOW: Columbia, S. C., Sept. 22—indefinite.
PAULINE (Hypnotist): Newark, N. J., Dec. 22-27.
PERKINS, ELI: Adrian, Mo., Jan. 1, New Cumberland 2, Forest City 3, Cincinnati, O., 6.
PRESCELLE (Hypnotist): Saranac Lake, N. Y., Dec. 22-27.
ROVING FRANK'S GIPSY CAMP: Atlantic City, N. J., Dec. 1—indefinite.
SANTANELLI (Hypnotist): Sherman, Tex., Dec. 22-24, Durant, I. T., 25-27, Bonham, Tex., Jan. 1-3, Paris 5-8.
SILVER AND LAWRENCE (Hypnotists): Santa Fe, N. M., Dec. 22-24, Albuquerque 25-27, Fort Worth, Tex., 29-31.
TEETS BROTHERS' CIRCUS: Sunset, Ga., Dec. 22, Coolidge 24, Thomasville 25.
VICTOR SHOW: Napoleon, O., Dec. 23, Bryan 24, North Baltimore 25.
WOOD (Wizard and Ventriloquist): En route West Coast Mexico.

(Received too late for classification.)

A BREAK FOR LIBERTY: Huntsdale, Pa., Dec. 23, Clearfield 24, Lock Haven 25.
A MILLIONAIRE TRAMP (Eastern; Elmer Walters; Geo. D. Walters, mgr.): [illegible], Pa., Jan. 1, Vandergrift 2, Latrobe 3, [illegible] 5, Connellsville 8, Irwin 9, Washington 10.
A MILLIONAIRE TRAMP (Western; Elmer Walters; Lawrence Russell, mgr.): Champaign, Ill., Jan. 1, Kokomo 2, Anderson 3, Gas City 5, Elwood 6, Windfall 7, Monticello 8, Crown Point 9, Joliet, Ill., 10.
A THOROUGHBRED TRAMP (Eastern; Elmer Walters'; Frank M. Morgan, mgr.): Long Branch, N. J., Jan. 1, Danbury, Conn., 2, Springfield, Mass., 5-7, Hartford, Conn., 8, Rockville 9, Willimantic 10.
A THOROUGHBRED TRAMP (Western; Elmer Walters'; Willie Dunlap, mgr.): Alton, Ill., Jan. 1, Litchfield 2, Carlinville 3, St. Charles, Mo., 4, Taylorville, Ill., 5, Springfield 6, Terre Haute, Ind., 7, 8, Mattoon, Ill., 9, Decatur 10.
BARLOW MINSTRELS (J. A. Coburn, mgr.): Carbondale, Ill., Dec. 23, Du Quoin 24, [illegible] 25, Marion 26, Mt. Vernon 27, [illegible] 29, Peoria 31, Mendota Jan. 1, [illegible] 2, Bloomington 3, Mattoon 6, Charleston 7, Taylorville 8, Beardstown 9.
[illegible]: Gananoque, [illegible], Dec. 25, Brockville, Can., 26, Kingston 27, Ottawa 29, 30, Belleville 31, Hamilton Jan. 1, Brantford 2, London 3, St. Catharines 5, Galt 6, Guelph 7, Berlin 8, Woodstock 9, Chatham 10.
CRYSTALPLEX (Henry Walsh, mgr.): Montpelier, Vt., Dec. 22-27.
DEVIL'S LANE (Jas. F. Green, mgr.): Allentown, Pa., Dec. 23, Lewistown 24, Latrobe 25, Indiana 26, South Fork 26, Johnstown 27.
[illegible] (Wm. Stanford, mgr.): Wilkesbarre, Pa., Dec. 22-27, Scranton 29-Jan. 3.
GIDEON'S MINSTRELS ([illegible], mgr.): Oswego, Kan., Dec. 27, Columbus 29, Galena 30, Webb City, Mo., 31, Joplin Jan. 1.
HILLMAN, MAUDE: Cortland, N. Y., Dec. 22-27, Geneva 29-Jan. 3, Syracuse 5-10.
LOST IN NEW YORK: Akron, O., Dec. 25-27, Buffalo, N. Y., 29-Jan. 3.
LYCEUM COMEDY (Al. S. Evans, mgr.): Elizabeth, Ill., Dec. 22-27.
ORIENTAL TROUBADOURS: Curwensville, Pa., Dec. 23, St. Marys 24, Brookville 25, 26, Du Bois 27.
RAILROAD JACK (Eastern; Guy Caufman, mgr.): Chanute, Kan., Dec. 23, Webb City, Mo., 24, Parsons, Kan., 27, Pittsburg 29, Oswego 31, Joplin, Mo., Jan. 1, Fredonia, Kan., 3.
REUBEN IN NEW YORK: Suffolk, Va., Dec. 25, Farmville 26, Fredericksburg 27, Staunton 29, Hinton, W. Va., 31, Pomeroy, O., Jan. 1, Athens 2, Ironton 3.
ROYAL OPERA (Dan Young; Herbert J. Carter, mgr.): Fitchburg, Mass., Dec. 25-27, Leominster 29-31, Gardner Jan. 1-3.
STRATTON, CAMPBELL (C. J. W. Roe, mgr.): Glens Falls, N. Y., Dec. 22-27, Kingston 29-Jan. 3.
THE DICE OF DEATH (Guy Caufman, mgr.): Coffeyville, Kan., Dec. 30, Chanute Jan. 5, Parsons 10, Galena 11.
THE FISHERMAN'S DAUGHTER (Hilda Thomas): Columbus, O., Dec. 22-24, Marietta 25, Portsmouth 27, Hamilton 29, Connersville 30, Cambridge City, Ind., 31, Muncie Jan. 1, Portland 2, [illegible], O., 3.
THE RED CAFE: Ann Arbor, Mich., Dec. 25, Pontiac 26, Owosso 26, St. Johns 27, Muskegon 27, Grand Rapids 28.
UNCLE TOM'S CABIN (Stetson's; Eastern): Orange, N. J., Dec. 24, 25, Trenton 26, 27, New Brunswick 29, Elizabeth 30, 31, Camden Jan. 1-3.
VERNON COMEDY (John F. Vernon, mgr.): Fowlerville, Mich., Dec. 22-27, Williamston 29-Jan. 3, Perry 5-10.

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THE FATAL CITY.

TELEGRAPHIC NEWS

CHICAGO.

Holiday Bills in the Windy City—Big Business—Notes.

(*Special to The Mirror.*)

CHICAGO, Dec. 22.

In the theatrical business, traditionally, at this season of the year, the edict goes forth that there is nothing in the box-office, for the reason that all of the people are "blowing themselves" against the Christmas tree; but just now the fact remains that the local managers have no cause to complain because these same people seem to find time for both purchases and theatres. Business at the playhouses, at holiday time, has never been as good as it is this year, and the players who have accepted the president and are "laying off" here are wondering at the big houses they see when they go about to take in the plays. And at that we do not have what might be called holiday attractions, in Duse, Hawtrey, Iris, and In Old Kentucky—still they come. The business simply shows that the people are ripe for almost anything in the theatrical line.

Signora Duse, of course, heads the list. This is her second and last week at the Grand Opera House. She plays three times a week, and fills the house at advanced prices. All of her time is devoted to Francesca da Rimini, and the people appear to like it, even in a foreign tongue at $5 for the best seats. To-night the Yale Glee Club filled the house, and next Sunday The Wizard of Oz remains for a fortnight. They tell me that Julian Mitchell sneaked away from Weber and Fields' the other day and looked The Wizard over, trimming it up for Chicago and New York. I think you will like it. Certainly Montgomery and Stone will make a hit with you.

The Christmas dinner of the Forty Club takes place to-morrow evening at the Wellington, and among the guests expected are Charles Hawtrey, Otis Skinner, Edwin Stevens, William Courtenay, Joseph Haworth, Emmett Corrigan, Hewitt Howell, and George W. Deyo. The annual ladies' dinner will be given in January.

At the Illinois this evening Elsie De Wolfe was followed by Charles Hawtrey, one of the best of the English comedians sent to us in recent years. He gives us A Message from Mars, and it goes without saying that his three weeks will test the capacity of the theatre, for it is one of the few entertainments indorsed by New York that Chicago can conscientiously stand for. You have sent us some corkers, you know.

One evening last week Signora Duse visited the Great Northern late and thoroughly enjoyed Williams and Walker in their latest play, In Dahomey. She declared that Bert Williams was "a great artist." As yet Williams has not been heard from. When he plays but three nights in a week he will see Signora Duse and tell her about her.

The management of the New Orpheum have wisely changed the name of the theatre, and it is now called the La Salle. It was dedicated anew yesterday afternoon with a fresh extravaganza called The Paraders, with Dave Lewis, Al. Shean, Charles L. Warren, Ida Emerson, Cora Sylvie, and Joseph Howard in the cast.

I had some pleasant calls last week from William Castleman, the tenor, who left Thursday for a visit to California. Years ago Castleman was a hotel clerk in St. Louis. One night a man who heard him sing chased him out to Uhrig's Cave, and put him on the stage. Later the Boston Ideals discovered him, and then he went abroad to study. He is now the most popular English-speaking tenor in Europe.

Virginia Harned has been doing well at Powers' in Pinero's Iris, which opened its second and last week to-night. Miss Harned will be followed next week by Robert Edeson, who will give us Soldiers of Fortune for the first time.

Manager Savage is doing wonders at the Studebaker with his grand opera company, which opened its fourth week to-night with Carmen. The house is packed at every performance, and often people are turned away. Meantime George Ade's new opera, Peggy from Paris, is in rehearsal.

Last Friday evening Stage-Manager George Bagh, of The Storks, and Rose Leslie, of the chorus, were married at Springfield, Ill.

In Old Kentucky opened an engagement of three weeks last night at McVicker's, with George W. Deyo in the leading role. It will be followed for a fortnight by Florodora.

Mascagni gave concerts at the Auditorium Saturday afternoon and last evening to large audiences. With Duse and Mascagni in town at the same time it was impossible, according to Bert Taylor, of the *Tribune*, to purchase a banana after 7.30 P. M.

Canada's famous Gordon Highlanders, known as "the Kilties," are at the Coliseum all this week, and their band concerts are attracting all of our Scotch population as well the lovers of good music of all nations.

Last week Emmett Corrigan, leading man of the Players' Stock company, wore blonde side-whiskers at the Bush Temple of Music in Lend Me Five Shillings. This week he is wearing Uncle Chase whiskers at the same place in Rip Van Winkle.

The "record" at the Great Northern is between Williams and Walker, there last week, and the Four Cohans, who opened in The Governor's Son yesterday. These two popular attractions will know next Saturday night who holds the palm for big business at this house. The Cohans are here for two weeks.

Manager C. P. Elliott, of the Columbus, appears to know what his patrons want. For a Christmas bill he follows Led Astray with a Cinderella burlesque, in which Anne Sutherland plays Prince Charming charmingly, with Baby Lund in the cast. Virginius will follow, then In the Palace of the King, and then an old-fashioned minstrel show with the stock players, men and women, all in black face.

W. T. Hodge, of Sag Harbor, Sky Farm, and Miss Bob White, has been engaged by Manager Savage for a prominent part in George Ade's Peggy from Paris.

Down at the Dearborn the holiday season will be gladdened by a revival of The Storks, which were engaged for seventeen weeks last Summer and which opened a fortnight's engagement yesterday, with Carle, Gregory, Bach, Miss Stanton, Miss Johnson, and Miss May de Sousa, a local favorite, in the cast.

Manager Savage, by request, will put on The Mikado Jan. 12 at the Studebaker and will divide the week of Jan. 19, the last of the engagement, between Lohengrin and Martha.

Up at the Alhambra McFadden's Row of Flats was followed yesterday by Stella Mayhew in On the Suwanee River and Tracy the Outlaw is underlined.

Over at the Academy of Music this week the denizens of Halsted Street, who enjoyed Just Struck Town up to Saturday night, are reveling in the exploits of Tracy the Outlaw.

Further along the Halsted thoroughfare, at the Bijou, Howard Hall in The Man Who Dared follows An American Gentleman. Mr. Hall enters a den of lions during the play and the press agent tells me that the lions bite him at every performance. Nina Morris plays the lady of lions. The King of Detectives is underlined, so we may hear all about it next week.

All the Comforts of Home is the bill for the stock over at the New American this week—a consoling attraction for Christmas week.

Otis Skinner and his charming wife came down from Duluth to spend Christmas Week with us. This is the best season Mr. Skinner has ever enjoyed as a star.

As a moral lesson for the holidays, May Hosmer follows The Lady of Lyons over at the People's with The Dangers of Paris.

Lost in the Desert is the Christmas week attraction over at Lincoln J. Carter's Criterion.

Tolstoi's Kreutzer Sonata is to be presented by the Yiddish company at Glickman's Theatre this week.

The good old Tremont House, where the player folk used to sit up all night with Will Blaisdell, is no longer a hotel, but a medical college, and just to renew old associations the other day De Wolf Hopper and Digby Bell paid the place a visit. Once upon a time there were in a poker game there, and Bob Hilliard borrowed the uniform of the policeman on the corner, put on a false beard, arrested the two comedians, and carted them around in a milk wagon for an hour in the gray of a cold morning before they discovered his identity and put him head foremost in a milk can.

A boy with a head bigger than his body is the feature this week at Middleton's Dime Museum. He has at least one qualification for a star.

James K. Hackett brings The Crisis to Powers' Theatre on Feb. 8.

W. B. Fetch has succeeded Carl King as Pretoria in The Wizard of Oz, and Paula Edwardes joins the company here, as well as a bevy of chorus girls of the Julian Mitchell brand.

Merry Christmas! "BIFF" HALL.

BOSTON.

Holiday Offerings—Success of Mrs. Carter—Martin Harvey's Opening—News Jots.

(*Special to The Mirror.*)

BOSTON, Dec. 22.

Most watched by the playgoers of Boston will be the new career of the Park, which reopened to-day under the management of Rich, Harris and Charles Frohman after a somewhat checkered career extending over several seasons. It has been devoted to different kinds of attractions, finishing up with Corse Payton's Stock company, but now the new managers propose to put in here the same class of attractions offered at the Hollis and Colonial. In the week that the house was closed the place was brightened up quite a bit, and next June the whole interior will be torn out and reconstructed. The opening attraction to-night was Everyman, which has a large boom, but it remains to be seen how it fares in a theatre. When it was given in Steinert Hall three weeks ago it packed the place every performance when the people realized what was there. Whether the Everyman clientele will go to a theatre or not remains to be proved.

Another English attraction in Boston to-night is Martin Harvey at the Colonial, appearing in The Only Way. It is, of course, an interesting thing to see Mr. Harvey as a star, but to depend upon The Only Way as the only play is decidedly a bit of theatrical daring that few would attempt, taking into consideration the tremendous frost that Henry Miller had when he brought this piece to the Museum for four weeks. They shiver there now when they think of that engagement, but if Mr. Harvey can warm people up with the piece he will do wonders. His engagement here is for a fortnight.

Amelia Bingham and her company in A Modern Magdalen at the Museum have an account with death that players to settle. Only a few weeks ago Miss Bingham's company was at the Grand Opera House with The Climbers, and many people went there thinking that Miss Bingham would present herself, too. They know better now, for she was with the piece which opened to-night with Henry E. Dixey, Wilton Lackaye, Joseph Holland, Ferdinand Gottschalk, and Madge Carr Cooke sharing the honors.

Hamlet is the Christmas present made by the Castle Square company to the patrons of that house. Shakespearean productions seem to go well at any time here, and the way that the tragedy was presented last year makes the revival unusually interesting. John Craig certainly presents a most effective, melancholy Dane, and the result of his thoughtful study was a revelation on the occasion of the first presentation here. The most important change in the cast now brings Lillian Lawrence to the part of Ophelia, and there is no question of the tremendous improvement resulting. She was especially good in the mad scenes and scored one of the greatest hits of the season. Two other newcomers are sure to do well in Shakespeare—Isetta Jewel, who has given such careful readings in other plays, and John Sainpolis, who is a great favorite now and is cast as Claudius.

Dangers of a Great City is the melodrama of the week at the Bowdoin Square, with a cast headed by E. R. Phillips and Carl Fey. Effie Tilbury, the actress from London who came to the Bowdoin Square and made many successes as leading woman, is now in New York and out of the organization—temporarily, I hope, for she is a valued addition to Boston theatricals. Her position as leading woman is now admirably taken by Charlotte Hunt, who has grown up from infant phenomenon under the instruction of her father, Jay Hunt, who is the director of this stock company.

There is no question of the great success which Mrs. Leslie Carter has scored at the Hollis with Du Barry. When a production can drive a Boston orchestra under the stage the week before Christmas there is no question about the hit it is making. That has been the experience with Du Barry, and more suburban playgoers have lost the final theatre train than ever before in order that they might witness the final scene of the play—the ride to the scaffold. The art of Mrs. Carter has shown steady development in this work, and the stage-management of David Belasco is a positive revelation. The stage of the Hollis has never seen such pictures as those of this play.

The Sultan of Sulu has had a most prosperous engagement of it at the Tremont, but this week is the last of the engagement and the production will then go to New York for a run. One evening last week Maude Lillian Berri was taken ill in the course of the performance and was unable to continue with her character, but Jane Mandeville stepped into the vacancy and sailed through the evening with flying colors, scoring one of the hits of the engagement. James K. Hackett in The Crisis will follow.

Sally in Our Alley is in its last week at the Boston, and will make a successful stay of it, even if Marie Cahill and Jennie Yeamans have been succeeded by a Sally less known to Boston. Jeanette Lowrie has proved a charming comedienne and has made good, while Junie McCree and Richard F. Carroll have about tied things to see which was the most popular comedian of the production. Foxy Grandpa will be the next attraction.

Rice's company in The Show Girl keeps on at the Columbia, and although some of the original cast are not there now, the new members have been well received and it looks as if the production would hold the stage until early in January. Ruddigore is brought here for its first production in America. The rehearsals are now being held in New York.

Cartoon plays are a strong magnet to conjure by at the Grand Opera House, and this week they have another to follow in the steps of Happy Hooligan, Alphonse and Gaston and the others. Peck and His Mother-in-Law was a special booking made by Manager George W. Magee for the holiday season, and it has been boomed with unusual effectiveness. Al. Friend and Vinie Henshaw are among the leaders of the cast, that is made up of clever specialists.

They have Z's to burn at Music Hall this week, with Zig Zag Alley and the Zeb and Zarrow Trio as stars. This is the first presentation of the farce here and it will divide honors with the Children's Theatre, which has been started for the holiday season down stairs in the Japanese garden and which gives moving pictures, ventriloquism and other things for the little ones.

Frank A. Munsey's taking the Boston *Journal* into his possession has made quite a change for advance agents coming to Boston. One of the first orders was that the press agent's stuff should be a thing of the past, and now Lewis C. Strang, the *Journal's* brilliant critic, has daily distinct departments for the morning and evening editions. A new order about illustrations also goes into effect, and the paper chooses what it wants. Frank B. Richards, formerly with The Show Girl, is now on the night desk of the *Journal*.

David Belasco was in town the greater part of last week seeing that everything was well started for the engagement of Mrs. Carter at the Hollis. He was forced to share curtain calls when the audience knew that he was here. He returned to New York with his right hand man, Charles Emerson Cook, who was formerly a well-known newspaper man here.

The new business staff at the Park for the remainder of the season is made up of Will J. Block, acting manager; Wilson Oberreich, treasurer; Roderick E. Gould, assistant treasurer; Chris Lenahan, stage-manager, and William C. Capron, leader of the orchestra.

Paul Wilstach made a flying visit to Boston last week to complete some of the preliminary arrangements for the coming of Richard Mansfield in Julius Cæsar to the Colonial.

The builder of new theatres on paper got in his work with the deserted Park Square Station last week, and he figured it out that a big department store and theatre building might go up there. It is said that matters were talked over with John B. Schoeffel, of the Tremont, to see if he would take the management of the house. However, it is more than likely that the next new house that goes up here will be for burlesque attractions, as several managers have their eyes open, especially Manager Charles Waldron, of the Palace.

Amelia Bingham is to give a Christmas dinner to her company upon the stage of the Museum after the matinee of the holiday. That is the only special holiday observance yet announced.

Martin Harvey is likely to be knighted, it is said. The *Herald* had an exclusive story to that effect and saying that the honor was likely to be conferred soon after his return from America.

Frank B. Richards, who has just retired as press representative of The Show Girl, and John W. Luce, who fills that position at the Grand Opera House, have collaborated upon a musical comedy. Two Boston composers are to furnish the music, and negotiations are pending for a production later in the season.

The Avery Street entrance of the Tremont is being redecorated in crimson and olive green.

Mankind is in rehearsal for an elaborate production at the Castle Square. This was one of the old successes at the Boston, but has not been played here for some time.

La Petite Adelaide has replaced Nellie O'Neil with Bolivar's Busy Day.

E. P. Cheney and his wife, Julia Arthur, have gone South on a journey that will extend through the greater part of the Winter. Their first stop will be made at Panama and they will remain there for several weeks. Mr. Cheney's health has been poor for some time, and as a result their friend, Dr. F. H. Johnson, accompanies them.

The contract for building the new theatre for Weber and Fields has been awarded to Sylvester C. Cooper. It will cost, above the land, about $200,000.

At the meeting of the Authors' Club last week T. Russell Sullivan, the novelist and playwright, read a paper on "Should a Novelist Dramatize His Own Novel?" and the question was discussed by William Roscoe Thayer, Nathan Haskell Dole, Judge Robert Grant, C. H. Clement, Colonel Thomas Wentworth Higginson, and Miss Caroline Ticknor. The general opinion was that the author should call in the assistance of the professional dramatist rather than trust to his own literary ability. The meeting was held at the residence of Mrs. Julia Ward Howe.

JAY BENTON.

PHILADELPHIA.

The Christmas Offerings—A Runaway Girl Closes—New Prices at Bijou—News Items.

(*Special to The Mirror.*)

PHILADELPHIA, Dec. 22.

Last week was not a money-maker in the Quaker City; in fact, many playhouses attracted only empty benches. To-night patronage is improving, with prospects of immense returns later in the week.

Dan Daly with The New Clown proved a misfit.

The Rogers Brothers in Harvard inaugurated their two weeks' engagement this evening at the Chestnut Street Theatre to large house. In addition to the stars an excellent array of prominent favorites lend brilliancy to the cast. Mabel Gilman in The Mocking Bird Jan. 5.

John Drew opened his annual two weeks' engagement to-night at the Broad Street Theatre, making his local bow in The Mummy and the Humming Bird, with prices advanced to $2 for orchestra seats. De Wolf Hopper as Mr. Pickwick follows Jan. 5. William Faversham 12. Charles Hawtrey 26.

This is the second and farewell week of Mrs. Patrick Campbell at the Garrick Theatre, and the curiosity to see the noted English actress is greatly on the decline, as attested by the returns. The Second Mrs. Tanqueray, Magda and Aunt Jeannie are the offerings. Ethel Barrymore in A Country Mouse and Carrots is announced for Dec. 29, but at the present time it is a debatable question as regards her appearance here.

The Sleeping Beauty and the Beast continues at the Chestnut Street Opera House to excellent patronage and will end its engagement here Jan. 17. (Eight weeks instead of ten as originally intended.) A little Italian chorus girl introduced the mumps among her set, and it is said seventeen of them are nursing swollen jaws and absent from their usual places. Amelia Bingham in A Modern Magdalen Jan. 19.

Chauncey Olcott always plays Christmas and New Year's week at the Walnut Street Theatre, appearing this year in Old Limerick Town, in which four new popular songs are introduced and received this evening with much applause. Mr. Olcott has a large following culled from the masses, and this will prove a profitable engagement. James O'Neill in The Manxman Jan. 5. Quincy Adams Sawyer 19.

Jacob Litt, of the Broadway Theatre, New York, has inaugurated a new policy by advertising his attraction in our local papers. Thousands of our theatregoers weekly spend time in the Metropolis, and this move will certainly prove profitable.

A Runaway Girl, with John J. Lodge as manager, and with George Leslie as the leading comedian, closed after the fall of the curtain Dec. 13, without giving any previous notice to any member of the company. The company returned to New York.

Bolivar's Busy Day, with Billy B. Van as the star, under the direction of Eugene Wellington, was welcomed to-night at the Auditorium by a large and delighted audience. It is a good play, with new songs, dances, bright specialties and full of good, clean fun that pleases. Eugenie Blair in Zaza will follow Dec. 29.

Neil Burgess in The County Fair is the offering this week at the Park Theatre, and has been finely boomed by Robert E. Stevens, who looks after the pictorial display. Although The County Fair has done service for many seasons, it is still in the able hands of Neil Burgess a drawing card. Are You a Mason Dec. 29. The Price of Honor Jan. 5.

The National Theatre presents Eight Bells with the Byrne Brothers as the Christmas attraction, with many new features added since last produced in this city. Opening was fair. Joe Welch in The Peddler Dec. 29.

Arizona, with an unknown cast, after doing duty for two weeks at the Park Theatre, was moved up in the Kensington district to the People's Theatre this evening for a week's stay. A Fight for Millions Dec. 29.

A Montana Outlaw, a melodrama by Herbert H. Winslow and Fred S. Bibbs, received its first local representation to-night at the Kensington Theatre. It is an interesting story of frontier life, with attempted lynching and a thrilling stage coach hold up, in which David M. Hartford enacts the hero, with a fair supporting company. Behind Prison Bars Dec. 29.

Manager William W. Miller, of the Girard Avenue Theatre and Forepaugh's Theatre, who controls two of the leading stock organizations in this city, deserves special credit for his Christmas attractions, in which he is ably seconded by George F. Learock, his able assistant stage director. At Forepaugh's La Tosca is presented with all the wealth of scenic surroundings equal to its original production. Florence Roberts plays the title-role; Louis Leon Hall plays Mario; Edmund Elton plays Scarpia, ably assisted by Sidney Ayres, Jeanie Ellison, Albert Hackett, and company. At the Girard Cleopatra is the card, the title-role being in the hands of a newcomer, Henriette Brown, with Eugene Ormonde as Marc Antony and the usual strong cast, for which this theatre is noted. Leonora Von Ottinger appears as Octavia and Thomas McGrane as Thyreus. The entire production is on a scale of spectacular beauty, complete in every detail regardless of expense. Both houses are playing to capacity and the public are receiving double the worth of their money.

The Grand Opera House Stock company are making a genuine sensation to-night with the splendid new scenic production of The Christian. The house was packed on the opening night and a glorious welcome was given to the many noted characters. Maud Odell enacts Glory Quayle, Harrison J. Wolfe plays John Storm, Loraine Dreux plays Polly Love, Mabel Trunelle is the Betty, H. C. Keenan is seen as Horatio Drake. In spite of the large royalties paid out weekly for plays presented here, the syndicate of managers interested in the house are making money. Heretofore matinees were given on Tuesday, Thursday and Saturday, and from now on Wednesday has been added. Romeo and Juliet Dec. 29, with Maud Odell as Romeo, Isabelle Evesson as Juliet and Harrison J. Wolfe as Mercutio.

The Carrie Radcliffe Stock company at the Columbia Theatre are appearing in Hoodman Blind to fair returns. Pawn Ticket 210 Dec. 29.

The Bijou Theatre Stock company inaugurated a new scale of prices Dec. 15—viz., ten, twenty and thirty—which has doubled the patronage. A Temperance Town is the current bill, with a cast superior to any previous production. Malcolm Williams, the leading man, is already a great favorite, and is equally good in comedy as in heroic roles. The Wife Dec. 29.

Darcy and Speck's Stock company at the Standard Theatre are giving a creditable representation of Not Guilty, with George Arvine and Hattie Choate in prominent roles. Business is good. Man's Enemy Dec. 29.

The Wurster German Stock company at the Arch Street Theatre have a splendid holiday bill, Phillipine Welser, The Spendthrift, The Trumpeter of Saekkingen, The Eight Key. The patronage continues large and the audiences are always well pleased.

Dumont's Minstrels at the Eleventh Street Opera House are in their Harvest Season. Houses are crowded to the doors. The Christening of the Gold Dust Twins and Sleeping Beast and the Beauty are the new skits.

A special matinee will be given at the Grand Opera House Dec. 28, when the entire receipts will be divided among the members of the company.

The pupils of the Ludlam School of Dramatic Art appeared in The Flying Wedge and The Two Puddifoots at Institute Hall Dec. 20.

Tannhaeuser, with the Maurice Grau Italian Opera company, will be sung to-morrow evening at the Academy of Music. Only opera this week.

S. FERNBERGER.

BALTIMORE.

Christmas Bills in the Monumental City—News Notes of Interest.

(*Special to The Mirror.*)

BALTIMORE, Dec. 22.

The Christmas week attraction at Ford's Grand Opera House is De Wolf Hopper in his successful musical comedy, Mr. Pickwick, the score of which is by Manuel Klein, the book by Charles Klein and the lyrics by Grant Stewart. The performance is delightfully entertaining, and as Mr. Pickwick De Wolf Hopper was in his true element. The audience filled the house this evening to welcome Mr. Hopper. The cast was particularly strong and included Digby Bell, Henry Norman, Grant Stewart, Louis Payne, George Chapman, Augustus Colette, Guy H. Bartlett, George Holland, Philip Connor, J. K. Adams, Louise Gunning, Laura Joyce Bell, Marguerite Clark, Grace Fisher, Mary Davis, Alice Maude Poole, Marion Lee, and Ruth Halbert. The chorus was large and exceptionally well voiced and drilled. The play was beautifully mounted and the costumes bright and attractive. It will be followed by 'Way Down East, with Phoebe Davies as Anna Moore.

Bertha Galland in Notre Dame is at the Academy of Music. Miss Galland made a favorable impression and was supported by an excellent company. Next week, A Chinese Honeymoon.

The play selected by the George Fawcett Comedy company for Christmas week at Chase's Theatre is The Private Secretary. Frank Craven made a hit as the Rev. Dr. Spalding and Frank Gillmore was successful as Douglas Cattermole. The rest of the company rendered excellent support, particularly Laura McGilvray and Julia Marie Taylor. The next play will be A Fatal Card.

The Rays are seen at the Auditorium in A Hot Old Time. A number of new features have been added this season, some of which are quite amusing. The Russell Brothers' Vaudeville company will appear next week.

The Queen of the Highway is the sensational drama presented this week at the Holliday Street Theatre. Judging from the impression made this evening it will prove entertaining to the patrons and is destined to a week of good business. The company is a fair one and the play is well staged and costumed. Al. H. Wilson next week.

The Clifton Athletic Association gave a large box party at Ford's Grand Opera House on Tuesday evening last to witness the performance of San Toy. The house was beautifully decorated in the colors of the organization, red and dark blue, and ribbons of the same colors were worn by the members of the company. The effect presented was a pretty one.

Jacques Futrelle, a newspaper man formerly connected with the New York *Press*, and recently with the Atlanta *Journal* and Richmond *Leader*, has been engaged by George Fawcett as business manager of the Fawcett Stock companies. He succeeds William A. Page, who has resigned to take the business management of Henry Miller's company. George Fawcett is at present in the South looking after the interests of his companies and developing new territory for next season. Percy Haswell, who has abandoned her starring tour in A Royal Family, will in all probability be at the head of a new company under management of Mr. Fawcett.

Ethel Wynne Mathison, who played the principal character in Everyman last week, made a very favorable impression. Our theatre patrons will be delighted to see more of her work in the future.

The Riccobon Brothers, with their group of trained horses and dogs, made their initial appearance on Tuesday night last at the Hagenbeck show. The performance is wonderfully interesting.

The Elks throughout the country are evidently taking a great interest in the reunion of the order, which will be held in this city during the week of July 20. Many lodges from various sections of the country have already made hotel arrangements, and committees are constantly visiting the city looking up quarters for those whom they represent. New Orleans will be represented by two and fifty Elks in uniform and will send four Mardi Gras floats as their contribution to the parade.

Elbert Hubbard delivered a lecture in this city last Wednesday. After the lecture Mr. Hubbard was appropriately entertained and left the city with a very favorable impression of Baltimore hospitality.

The George Fawcett Comedy company will leave on Sunday for the South, where several of their recent productions will be presented. The other Fawcett company, headed by Mary Shaw, will then return to Chase's Theatre, presenting The Fatal Card.

Creatore and his band will return to our city and give two concerts on Jan. 2 and 3, under management of Charles E. Ford.

Wells J. Hawks, formerly a well-known and popular newspaper man of this city, spent last week in Baltimore in the interest of Everyman at the Academy of Music. Mr. Hawks had opportunity to see many of his old friends.

Mrs. Laura T. Weaver, mother of Frank L. Weaver of the Fawcett Stock company, died at her home in this city last week. Mr. Weaver was at the time playing with the Fawcett company in Norfolk, Va. Upon being advised by telegram of the serious illness of his mother he started for Baltimore, but arrived two hours after her death.

Silver souvenir salt boxes were presented at Chase's Theatre last Monday in commemoration

of the one hundredth performance of the companies under the management of Mr. Fawcett.

Harold Randolph, director of the Peabody Conservatory of Music, has completed plans for the Peabody concerts, which will be given this season in January, February and March. The orchestra, again to be under leadership of W. Edward Heimendahl, will have the assistance of eminent soloists.

W. J. Guard, formerly a newspaper man of this city, who has been in New York for several years and who is now editor of *Sharps and Flats*, spent a few days here last week visiting friends.

Harold Randolph left on Tuesday for Boston, where he was the soloist at the Boston Symphony concert on Friday and Saturday.

Huckleberry Finn closed in this city last week. The members of the company returned to New York. It is stated that within the next few weeks the play will be reconstructed and will probably be sent on the road some time in January.

Elgie Bowen, the leading female member of the San Toy company, which played at Ford's last week, went to Philadelphia after Tuesday night's performance and was married to S. Mantig, of Mount's Band. Her place in the cast was taken by Isabel Hall, understudy for the part. Miss Hall made a decided hit. It is not probable that Miss Bowen will return to the company, as the management is satisfied with Miss Hall's performance.

HAROLD RUTLEDGE.

ST. LOUIS.

Programmes of the Week—Plans for the Coming Big Fair—News.

(Special to The Mirror.)

ST. LOUIS, Dec. 22.

Ezra Kendall is the Christmas week attraction at the Olympic, and how could one imagine a happier combination than Ezra and Santa Claus doing their clever stunts in town at the same time, for while Santa brings joy and happiness to the little folk, Ezra drives all care away from the hearts of the grown-up folk and brings sunshine and merriment in its stead. Mr. Kendall was seen for the first time in several years here last evening in the "legitimate," but he has been appearing regularly at our Summer gardens and at the Columbia in his monologue act in the meantime. His Joe Miller is a funny creation and he kept the large house last night in a continuous uproar. Among Mr. Kendall's associates in the fun-making were Charles Bowser, Marion Abbott, Ed Chapman, Walter Thomas, Lottie Alter, Ida Darling, and Rose Norris.

Robert Edeson made his first appearance in St. Louis as a star last evening at the Century in Soldiers of Fortune. The triple attraction, Mr. Davis' story, the stage version by Augustus Thomas, and Mr. Edeson in a stellar capacity, was a magnate that drew a big house. Mr. Edeson's personality harmonizes with the type of American illustrated by Robert Clay, and he is physically, temperamentally and mentally suited to embody the Davis hero. It is a delightful production, splendidly acted and artistically staged. The piece contains several good acting roles, intrusted to Harry Harwood, Dorothy Donnelly, Wallace Eddinger, Ellen Burg, Edwin Brandt, Dorothy Tennant, H. W. Morrison, Fraser Coulter, Ira Hards, Maggy Harlam, Richard Sterling, Byron Ongley, Eleonora Duse Dec. 29.

The Royal Lilliputians were greeted by a large house of old friends at the Grand yesterday afternoon. Major James D. Doyle, James E. Rosen, Louis Merkel and the other well-known little people were enthusiastically received. Williams and Walker follow.

Manager Russell, of the Imperial, has Only a Shop Girl for his Christmas gift. Lottie Williams is featured in the production, and she scored with the big house yesterday afternoon and last night. Among her support are William Walcott, Orson M. Dunn, George E. Murphy, Robert W. Smiley, Eugene La Rue, Theodore Lytell, Harry Roberts, Anne Singleton, Florence Rossland, Gertrude Claire, Violet Grant, Jennie Cooper. The Minister's Daughter is underlined.

Anna Held broke all records here for the week before Christmas. The Olympic was crowded all week, and it would be considered extraordinary business any week in the year, let alone the one that is supposed to be the worst of the season. The Little Duchess was certainly a gorgeous affair.

The Soldiers of Fortune and Only a Shop Girl companies rested here last week, viewing the city, the World's Fair site and other things, as the weather was beautiful.

Handel's oratorio, "The Messiah," was produced in a masterful manner by the Choral-Symphony Society at the Odeon Thursday. The powerful chorus and splendid solo parts of the masterpiece were rendered in a splendid manner. Herbert Witherspoon and Carrie Bridnell were the chief soloists.

Xavier Pene, of Marseilles, France, and American associates have closed a lease for the entire Catlin tract from De Baliviere Avenue to Skinker Road, for $430,000. The rental is at the rate of $100 a front foot along Lindell Boulevard, facing the north boundary of the World's Fair. Pene intends to organize and operate an amusement enterprise on a large scale along the 4,300 feet of the frontage on Lindell Boulevard. It is understood that he has paid an earnest of $30,000 to the Parkview Company to bind the contract. He has written a letter to President Francis, of the Exposition Company, in which he offers to cooperate with the World's Fair on harmonious terms, a provision being that entrance to the Exposition grounds shall be maintained at several points along Lindell Boulevard, fronting the attractions on the Catlin tract. In the event that the management of the Exposition refuses to enter into any such arrangement, Pene states in his letter that he will operate rival attractions, with a general entrance at De Baliviere and Forsyth junctions, to which an admission fee of 5 cents will be charged. The projected entrance would be just across De Baliviere Avenue from the Wabash terminals. The promoter of this immense plan is an exposition concessionaire of considerable experience. He conducted the Dahomey Village at the Columbian Exposition, and Darkest Africa at the Buffalo Exposition and the California Midwinter Fair.

Professor Alfred Ernst, of the Choral-Symphony Society, on Wednesday accepted the leadership of the orchestra for the National Saengerfest, which will take place in this city June 17-19 in the Liberal Arts Hall of the World's Fair.

Anna Miller, for many years the business-manager of Theodore Thomas' Orchestra, has made an arrangement by which she will bring to the Century on Dec. 28 "the youngest of the great pianists and the greatest of the young ones," Arthur Hochman.

J. A. NORTON.

CINCINNATI.

Florodora, De Wolf Hopper, and Rascagni Draw Well—Pike Pantomime—Other Plays.

(Special to The Mirror.)

CINCINNATI, Dec. 22.

Florodora began its third engagement here within a year at the Grand to-night, and an audience of generous proportions showed that it has not yet exhausted its popularity. The company, differing in many respects from those seen here last year, has for its principals Grace Dudley, Helen Redmond, Edna Hunter, Will P. Carleton, Philip Ryley, and Robert F. Graham. William H. Crane follows in David Harum.

De Wolf Hopper's Mr. Pickwick proved one of the big successes of the season at the Grand last week and enabled him to break all local records for the week before Christmas. Marguerite Clark, Digby Bell, Grant Stewart, Henry Norman, and Louise Gunning rendered the star faultless support. Manager Hunt's big holiday pantomime, Cinderella, was disclosed after weeks of preparation at the Pike yesterday afternoon. It is most lavishly staged and the company acquitted themselves well in their strange surroundings. Mary Hall was a charming Prince, and Helena Wintner an admirable Good Fairy. Byron Douglas, John B. Maher, Hudson Liston, Thurlow Bergen, and Agnes Palmer had the other principal roles and were ably assisted by a large ballet and chorus.

Mascagni's performance at Music Hall Dec. 18 was an emphatic success artistically, but his evil genius still pursued him, for the curtain was delayed over half an hour by an attachment and a second one was levied before he left town.

Anna Eva Fay, who came to Robinson's a month ago to stay two weeks, is still there and drawing larger houses than ever.

A new comedy drama, Man to Man, was disclosed at the Lyceum yesterday. It was interpreted by a capable company, including James Young, Lillian Lancaster, George Whitman, Irene Clark, George W. Mitchell, and Eloise Davis.

The Sign of the Cross is at the Walnut, this being its first presentation here at popular prices. The advance sale is heavy and an extra matinee is announced for to-morrow.

Reilly and Woods' company, which for years has been a Christmas visitor at People's, comes to Heuck's this time. The company is a large one, including J. Bernard Dyllyn, Pat Reilly, Nellie Floredo, Harry Whiting, Frank Bryan, the Mitchell Sisters, Catherine Jefferson, and the Orpheus Quartet.

H. A. SUTTON.

THE BROOKLYN STAGE.

The Defender drew good houses to the Amphion. Sir Thomas Ceylon Seaton was played effectively by Will Armstrong. Richie Ling was clever as Charles Dare. Gilbert Clayton appeared to advantage as Ivory D. Queers. Emma Carus as Mrs. Orchard could not fail to please, and Florence Averell was charming as Hilda Shipman. The company struck on Saturday for non-payment of salaries. Particulars are given in another column. Brandon Tynan in Robert Emmet is the present bill.

At the Folly Alphonse and Gaston, a series of animated cartoons, pleased large houses. George H. Beban and Ben F. Grinnell in the title parts of the two polite Frenchmen evidently made a hit. John Price as Larry Flanegan was well played, and Harry Watson as Weary Walker proved an effective tramp. A Fight for Millions is the present attraction.

A Desperate Chance, founded on the recent Biddle tragedy, drew packed houses to the Grand. Orlin Kyle as Ed and Bigelow Cooper as Jack Biddle were both good. Peter Loffler, the jailer, was well played by Edwin Dudley. Eulalie Bennett was effective as Kate Loffler, the hypnotised wife, and little Leota Sinclair was charming as Clara, the warden's daughter. The company was well balanced, and the production good of its kind. Al. H. Wilson in A Prince of Tatters is the current bill.

Weedon Grossmith in The Night of the Party pleased the audiences of the Montauk.

The attraction which filled the Park was the drama of Western life at Cripple Creek. The play is full of thrilling situations and well staged. Joseph Greene as Joe Mayfield won applause as the hero. Frank Russell played Martin Mason in a pleasing manner. Wakeita, an Indian, was effectively played by Frank Peters. Collin Varrey as Manuel Alvarez was good. Jean A. Patriquin was dramatic as Ann Marbury, and Margaret Shaw as Maggie Mason showed much ability. Baby Varena was capital at Little Tatto. This week's bill is The Little Mother.

THE STOCK COMPANIES.

At the Bijou the Spooner Stock company presented a creditable revival of East Lynne. Archibald Carlyle was cleverly portrayed by Augustus Phillips. Edna May Spooner as Lady Isabel showed much dramatic ability and won her usual hearty applause. Robert Ransom was effective as Lord Mevern. Richard Hare was creditably done by Harold Kennedy. Hal Clarendon did well as Sir Francis Levison. Olive Grove as Miss Cornelia Carlyle was amusing, acting with spirit. Jessie McAllister was charming as Barbara Hare. Little Louise Allen as Little Willie deserved the approval of the audience, which she received. W. L. West, Ben F. Wilson, Virginia Zollwaun and Harriett Sweatingen were well cast. The singing of Claude Thardo between the acts pleased the audience. A Lady of Quality is the current attraction.

My Friend From India was the attraction at the Columbia. The piece was well staged and the amusing situations kept the audience in a happy frame of mind. Mortimer Snow was acceptable as Charlie Underholt, and J. Sidney Macy made a pleasing Erastus Underholt, George E. Martin won the house by his clever conception of Augustus Keene Shaver. Tom Valentine was ably done by Tom Valentine. John Fenton was an amusing Rev. James Tweedle. Bertha Creighton gave a clever portrayal of Marion Hayste, and Kate Jepson was effective as Mrs. Arabella Beekman Street. Augustus Glassmire, William Davis, Ralph Dwight, Edna Lindon, and Ann Scaife were well cast. This week, As You Like It is the bill.

The usual crowds flocked to the Payton to see A Midnight Folly, George Hoey's amusing comedy. Kirk Brown acted in his usual charming manner, and gave an excellent portrayal of Horace Woodbury. W. A. Mortimer appeared to advantage as Tom Tattles. George Hoey was good as Pinkerton Hawk. Footlight Tormentor was cleverly done by Richard P. Crolius. Barton Williams as Dr. Adonis Heartly won his share of the applause. Isaac Payton as Colonel Austerlitz Sabastopol was adequate. Etta Reed Payton was charming as Rose Woodbury, Marie Cazmera as Flora was well cast, Grace Fox was a dashing and exuberant Mrs. Flirtly. Marguerite Fields and Clara Austin were well cast. The production was fairly well staged and pleased immensely. Michael Strogoff is the current attraction.

At Blaney's The Heart of the Storm proved attractive.

The Turn of the Tide was the drawing card at the Gotham.

HAROLD HUGH.

VAUDEVILLE.

Last week's feature at the Orpheum was that wonderfully energetic leader, Creatore, and his famous Italian band. They won instantaneous approval, being enthusiastically encored at every performance. Lizzie Evans and Harry Mills presented a delightful little sketch, The Country Dance. Their truly characteristic work was greatly appreciated. Dan Sherman and Mabel De Forest caused uproars of laughter in their unique comedy sketch. The Chamberlains, famous in the art of lasso manipulating, gave an exceptionally clever exhibition of the cowboy's art. The De Witts were especially good in some combination comedy and dancing. Dooley and Ten Brooke made merry in song and humor, and called forth a good share of the applause. Madge Fox was decidedly clever and entertaining in her songs. Her flip flop work was capital, and quite a novelty. Delmore and Lee have an absolutely new and original line of acrobatic work. Leon was quite mystifying in his illusions. Next week, Creatore, Woodward's sea lions, Three Yoscaryas, Emma Carus, Roberts, Hayes and Roberts, James Francis Dooley, and others.

Turner's Rialto Belles were the feature at Hyde and Behman's last week. They were decidedly pretty and costumed elegantly. Their songs were catchy and their dancing specialties were decidedly clever and artistic. They introduced Florence Burns. Phroso was amusing and mystifying in his mechanical antics. Baker and Lynn have a sketch highly productive of laughter. O. T. Fiske and Willie McDonough were delightful in the pathetic humor of their sketch. Dorothy Morton was highly entertaining in her song. Lew Hawkins delivered his rapid-fire humor and songs in his usually happy manner. Donahue and Nichols have some original comedy work and dancing specialties. Lamar and Gabriel were excellent. Ramza and Arno in comedy and the Melrose Troupe, acrobats, were all well received. Next week, Hyde's Comedians and the Orphan Boys' Band are the headliners.

GEORGE TERWILLIGER.

SUNNY JIM WILL TOUR.

Sunny Jim, a new musical farce-comedy, by Joseph Hart., was tried at Bennington, Vt., on Dec. 8, and gave every indication of proving a success. A big production of the comedy is shortly to be made by William A. Brady and Joseph Hart, preparations for which are now under way. Al. Leech is to appear in the title-role, while the Three Rosebuds will be seen as the Presto Sisters.

A REMARKABLE MANAGER.

"So mild of manner, so soft of voice, so blue of eye, is Mr. Gus Hill, the theatrical manager," said one who knows him yesterday, "that a stranger on first approaching him finds difficulty in believing him to be a man of individuality, determination and mental force until he grasps Mr. Hill's hand—and then the thoughtful man at once becomes disillusioned. There is a firmness about the grasp, a reserve strength in the hand clasp that indicates character, and energy both mental and physical.

"Individuality? Why, Gus Hill bubbles over with it. Personality marks his every action, determination is his watchword. Though blue of eye and fair of hair and but of average size, there is a firmness about the corners of the lips and a brain force just hinted at by the brow under that sparse blonde hair demonstrating the sort of character with which failure finds poor company.

"Club swinger, circus performer, vaudevillian, showman, merchant, manufacturer, copper magnate—Gus Hill is all of these, and yet to-day he is a man of but middle age. Successful as a club swinger when he made his debut at the Madison Square Garden with P. T. Barnum's Circus in 1876, so likewise is he the successful showman on his own account, the successful merchant and manufacturer and the successful operator of copper properties. Success is Mr. Hill's shadow—that and hard work—and in Mr. Hill's mind the two terms are synonymous. He effervesces with enthusiasm over his undertakings; he fairly beams success on his projects; yet he is the kind of man who, when his stenographer is overworked, will lighten that young man's burdens by dashing off a hundred letters in script.

"Among theatrical managers he is regarded as a sort of wizard. Among professional players he is regarded as strict, but thoroughly upright, ever ready to listen to petty troubles of his employes and ever ready to aid a deserving performer in distress. If a member of his company violates a managerial rue that member is surely disciplined, usually by a fine. Then Mr. Hill shows another side of his character by turning over the amount of the fine to the Actors' Fund to be used in intelligent charity.

"Whatever Mr. Hill has undertaken he has done with the one idea of doing his best. As a club swinger his equal has not yet appeared before the public, and yet it is a half dozen years since Mr. Hill has appeared as the athlete in public. His first exhibition at the Madison Square Garden was regarded as marvelous. He challenged the world, and so much of the world as dared meet him in a club swinging contest went down to defeat, while Hill added further trophies to his rapidly growing collection.

"From the circus he drifted into stage life. His first regular appearance on a local stage was at the Olympic Theatre in 1878, under the management of Colonel Sinn. For the next year or so he toured the country, introducing his specialty and traveling in the Summer with Barnum's, Coup's and the Miller and Freeman circuses. In those days the word 'vaudeville' was not common in theatrical parlance, and it was with 'specialty' shows that Hill toured the country. Among others with which he was associated were Watson and Ellis', Harry and John Kernell's, Niles and Evans', Bryant and Hoey's specialty companies and finally with Gilmore and Benton's Extravaganza company.

"In 1882 Mr. Hill thought he had worked for others long enough. He had been saving money during his stage career, sufficient to promote his first enterprise, The May Adams Japanese Minstrels. At the end of that season Hill put $12,000 in the bank, and with this amount of capital he began to be a factor in the amusement world. He established headquarters at 105 East Fourteenth Street and rapidly organized company after company. He was imbued with the theory that the same qualities that made one show a success would do the like for a dozen.

"He was soon the proprietor of ten attractions, and among that first ten was the only one which has ever borne his name on the advertising paper. That show was Gus Hill's World of Novelties, which he billed in this manner to distinguish it from another show of his own of similar character.

"So far as the records and the best evidence attest, in the twenty years which followed Hill has not had one losing venture, and he has had several that have netted him over $100,000. Moreover, he has never missed a salary day, and but on one occasion a performance. It required a blizzard and a mighty severe one to check him that time. Among his enterprises may be mentioned The Tammany Tigers, Gus Hill's Novelties, Man's Enemy, Through the Breakers, New York Stars, Vanity Fair, The Cracterjacks, The Royal Lilliputians, McFadden's Flats, The Smart Set, Happy Hooligan, Spotless Town, Alphonse and Gaston, Lost in the Desert, Over the Fence, Gay Masqueraders, and Are You a Buffalo.

"Of these attractions perhaps McFadden's Flats has been his biggest winner. For nearly ten years this piece has been touring the country and invariably playing to large business. Happy Hooligan, The Royal Lilliputians, The Smart Set, and Alphonse and Gaston are others of his especially profitable ventures. Yet considering the extent of his ventures he carries on his business—now at the Sheridan Building, 1358 Broadway—with less commotion and a smaller office force than many managers with only one or two attractions.

"He has a general manager, Hollis E. Cooley, two stenographers, and, most of all, himself. There are no private secretaries and no office boys to take one's card and reel off yard upon yard of red tape to the person seeking an audience with the theatrical magnate. Mr. Hill sees all callers personally and at once. Ten hours out of every twenty-four that he is in the city Hill sits at his roll-top desk working, working, working. He wears two huge diamonds, one in his shirt front and one on his finger. The chorus girl wishing to exchange an I. O. U. for an advance of salary gets as ready audience as the manager who wishes to discuss a week's booking.

"In all New York there is not a milder mannered, better dispositioned, more even-tempered man. If he is sometimes annoyed he never betrays it. From his desk he directs the business of his dozen or more enterprises with never an expression of vexation and never a look of worriment. He is the theatrical general more than a theatrical manager. Under him he has as many lieutenants as he has companies. He selects business-managers capable of attending to the details of each company themselves. These men he holds responsible for everything that happens in their respective organizations. And seldom does anything go amiss. At regular intervals Hill makes a tour of the country inspecting his various attractions. At a glance he determines if the performance has deteriorated in merit by the road season. If it has he at once offers suggestions tending to build it up again, and he personally sees that these suggestions are carried out. In this manner the standard of his attractions never falls below the mark he has originally set, but always rises above it.

"As an advertiser his equal is not to be found in the theatrical business to-day. He has retained some of the circus methods he learned during his early career, eliminating the bad features and industriously improving upon the good ones. To intelligence in advertising he attributes much of his success. He personally suggests the designs for all his window work and stands, and the Gus Hill paper is known from Atlantic to Pacific as novel, interesting and lavish.

"Combined with all these cares, Mr. Hill successfully directs a big furniture factory on the East Side employing over three hundred men, yet there are scarcely a dozen men of his theatrical acquaintances who ever heard him mention it. The reason to Mr. Hill's mind is simple. With theatrical men he discusses the subject with which they are familiar and about which they may say something of value to him. He is an absorber. He will listen to a bootblack, or a diplomat, or a low comedian. Ideas, suggestions, stray remarks of value, Hill seizes upon, improves upon, makes practical, and turns them into money-making ventures.

"Mr. Hill is economical as well as persevering. But it is an economy born of business foresight and in nowise penuriousness. He insists on every cash discount in his printing bills and will demand the lowest transfer rates, even urging the reduction of the bill by a penny, but in private life he is a million degrees removed from stinginess. Many a broken-down actor and unfortunate manager can attest Hill's generosity. He lives like a sensible man of wealth. He maintains beautiful apartments in town and owns a delightful country house at Long Branch.

"Mr. Hill stands to-day one of the best exponents of what American hustle, straightforwardness and integrity will accomplish. He believes in originality of advertising as well as in production, and above everything else he believes in living up to the advertisements. As theatrical annals his name will stand as one of the most successful managers of contemporaneous times. Among the few extremely wealthy managers Mr. Hill's name must take front rank. As financier, organizer, and tactful, resourceful business man he has made his mark."

AT THE P. W. L.

At the Professional Woman's League, Dec. 15, Professor G. O. Shields presented stereopticon views of Western scenery and delivered a lecture descriptive of the country, the wild animals, their habits, etc. Social Day was celebrated yesterday afternoon in gala fashion. A brilliantly illuminated and decorated Christmas tree on the stage gave a distinctive holiday air to the festivities. Aunt Louisa presided in her usual happy manner. Cora Williams was the gracious hostess. Louise Courtney, a coloratura soprano, sang "Springtime" and "The Christ Child" impressively. Mrs. Holbrook gave three readings in a clear and expressive style. Cora Williams, the sweet-voiced soprano, sang "Blackbird" and "Vainka" very artistically. Fanny Spencer accompanied. Dainty refreshments were served to the large number in attendance. Among those present were noticed Mrs. Alice Cram, Maude Hanks, and Amelia Summerville with her two handsome young sons. Mrs. Knowles, the President, has gone to Chicago to assist Manager W. A. Brady with the Woman's Exposition, to be given there independently of the Woman's League. Alfie Warner will arrange the programme for Dec. 29 according to her own taste. The January literary will be directed by Mrs. L. G. Johnson.

THE CONSUMPTIVES' HOME PROJECT.

The project of Robert B. Bell to establish a home for consumptive actors in the West has aroused great interest not only among professional people but among town councils and local companies as well. Longmont, Colo., has offered a site for the proposed home; Carlsbad, N. M., has offered a forty-acre tract of land for the purpose, and Silver City, N. M., offers to build a theatre if the home is located there, and to help the enterprise in other ways. The site will be decided upon by a committee of [illegible]. Personal contributions for the home will be accepted, as it is proposed to raise the entire fund by benefit performances.

OBITUARY.

A. O. Miller, the veteran actor, died at his home in Blissfield, Mich., Dec. 10. Mr. Miller had been a sufferer from locomotor ataxia for the past ten years and during that time has been in the hotel business at his home. He was born at Rochester, N. Y., sixty-four years ago and entered the profession in 1857. He followed it steadily until incapacitated by illness. He played in various stock companies throughout the country and supported nearly all of the leading players of his day. For twenty years he toured the Middle and Western States with his own company, in which he and his wife were joint stars. He was the author of several well-known plays, the best known being Over the Hills to the Poorhouse and an adaptation of the "Lime Kiln Club" sketches. He leaves a widow, one son and two adopted daughters, Mrs. Nell Litchfield and Mrs. Louis Graves. Mr. Miller was a Knight Templar and belonged to the Adrian, Mich., Commandery. He was buried with masonic honors.

George E. Stevens, the actor, manager and playwright, died in Chicago on Dec. 20. He was sixty-three years old and had been retired from the profession for a number of years. At various times during his career he managed Laura Dean, J. K. Emmet, and Edwin Adams, and he managed the fortune years of P. T. Barnum, Brick Pomeroy, and Jack Sheppard. Among the plays that he wrote were The Broken Vow, Glenmore Gulch, The Perils of New York, Circumstantial Evidence, and Little Romance. He also wrote a number of books and stories. [illegible] the theatrical business he had lived on a farm in Michigan. He is survived by a widow and four children, all of whom are in the profession.

John H. Tenney, brother of Ernest Tenney, of Waterbury Brothers and Tenney, died in El Paso, Tex., Dec. 13, of consumption. His first appearance on the stage was at Hornellsville, N. Y., Aug. 6, 1882. At that time he was six years old. His wife is the concert and vaudeville business until ill health compelled him to retire. He leaves a widow and two children.

Alfred Bouvier, a well-known California manager, died in San Francisco on Dec. 18 of Bright's disease. Fifteen years ago Mr. Bouvier went to San Francisco from St. Louis, and later he became associated with Al. Hayman in the management of the Baldwin Theatre. After the burning of that playhouse he made plans to erect a new theatre, but his health broke down and he abandoned the enterprise.

William B. Mitchell, one of the original Casino Comedy Four and a brother of Kitty Mitchell, died after a lingering illness at the home of his sister, in this city, on Dec. 14. He had not appeared on the boards for nearly three years and had been confined to his bed for the past five months.

The mother of Wright Huntington died at the family home at Moodus, Conn., on Dec. 14, aged eighty-two years. Mr. Huntington's father died at the same place only a few weeks ago.

Mrs. Samuel Franko, wife of the well-known orchestra leader, and herself a musician of ability, died at her home in this city on Dec. 15, of pneumonia, aged thirty-five years.

James Mallory, father of Frank and Edward Mallory, of the Fenberg Stock company, died last week at Jacksonville, Ill., of paralysis, aged eighty years.

The Rev. Henry Colclough Burroughs, uncle of Edmund Burroughs, of the Hall Burgess company, died in Dublin, Ireland, on Dec. 2.

Mrs. Rebecca Johnson, mother of Sallie Johnson, of the Jefferson De Angelis Opera company, died on Dec. 13 at Bentonville, Ark., aged sixty-five years.

Mrs. Emma I. Thompson, mother of Maude Rugent, died at the New York Hospital on Dec. 12. The interment was in Evergreens Cemetery, Brooklyn.

P. W. Lang, for the past two years Tom Moore correspondent at Bryan, O., died at that place on Nov. 30, aged thirty-eight years.

Mrs. George A. Dearborn, mother of Dorothy Dearborn, died at her home in Brooklyn on Dec. 18.

Born.

PLIMMER.—On Dec. 14, at New York city, to Mr. and Mrs. Walter J. Plimmer, a daughter.

Married.

BEGIN—LESLIE.—George Begin and Rose Leslie, at Springfield, Ill., on Dec. 19.

CARON—FENN.—Mark Caron and Lettie Fenn, in Denver, Col., on Nov. 23.

MANTIG—BOWEN.—S. Mantig and Elgie Bowen, in Philadelphia, Pa., on Dec. 17.

NEVIN—BRYAN.—James B. Nevin and Mary Louise Bryan at Rome, Ga., on Nov. 23.

Died.

BOUVIER.—Alfred Bouvier, in San Francisco, on Dec. 18, of Bright's disease.

DEARBORN.—Mrs. George A. Dearborn, in Brooklyn, N. Y., on Dec. 18.

FRANKO.—Mrs. Samuel Franko, in New York city, on Dec. 15, of pneumonia, aged 35 years.

HARRISON.—Gabriel Harrison, in Brooklyn, N. Y., on Dec. 15, aged 84 years.

JOHNSON.—Mrs. Rebecca Johnson, at Bentonville, Ark., on Dec. 13, aged 65 years.

MILLER.—At Blissfield, Mich., on Dec. 10, A. O. Miller.

MITCHELL.—At New York city, on Dec. 14, William B. Mitchell.

STEVENS.—George E. Stevens, in Chicago, on Dec. 20, aged 65 years.

TENNEY.—At El Paso, Tex., on Dec. 13, of consumption, John H. Tenney, aged 28 years.

THOMPSON.—At the New York Hospital, on Dec. 12, Mrs. Emma I. Thompson, mother of Maude Rugent.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET

(BETWEEN BROADWAY AND SIXTH AVENUE)

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

A PERSISTENT SUBJECT.

The subject of a national theatre, or of a subsidized theatre, comes to the front with a persistency that may argue for its materialization in time. James Paxton Voorhees, of Washington, who has propagated the idea of a national theatre for years, has at last secured the introduction into the House of Representatives of a joint resolution providing that "a site upon which to erect a national theatre be provided in the District of Columbia," but the phrase "by request," familiar to all persons versed in legislative formula as absolving an introducer of all responsibility or any suspicion of personal faith in the subject to which it is attached, robs this particular resolution of the significance that otherwise might go with it in the premises.

The purpose stated by Mr. Voorhees to lie behind this resolution is the establishing of a national theatre "to produce plays just the same as a playhouse under private management, with the exception that these plays are to be the selection of a board of management, and limited to such dramas as are best for the temperamental, social and ethical, as well as professional, interests of the public and profession." This purpose, added to the difficult practical problems that would be involved in the management of a theatre to be set up by the State, may well furnish food for thought as to the direction of such an enterprise. The joint resolution, if it should pass, would simply provide a site for such a theatre, leaving the question of supplying money for its erection and the still more important question of its conduct still open. It is reported, in connection with this resolution, that Mr. Carnegie, who already has expressed some interest in a theatre on this plan, under certain conditions, has offered to endow such an institution if it should be sanctioned by the Government. It is enough to say at this time that any intelligent and earnest effort to establish a theatre on lines similar to those that have led to the creation of art galleries and libraries should be encouraged, even though the practical working of such an enterprise be in a measure problematical; for once erected and endowed, it is probable that the means and method of administration would present less difficulty than surrounds such a project at its inception. Necessarily there would be experiment before satisfying realization, but there must be experiment in everything that finally is successful.

Actors of prominence have recently expressed themselves on this subject, the most notable of them being Sir Henry Irving and E. S. Willard, both of whom have deplored the absence in England of a national theatre. Mr. Willard recently has spoken of this as one of his most ardent hopes, although he has admitted his fear that England is not ready for a national theatre. The present improbability of such an establishment has turned Mr. Willard's hope to something more practical, thus explained by him:

> If the parties with whom I am now in communication, and who are so favorably impressed, substantiate their applause, the realization of my dream is but the matter of a short time. I intend to form a corporation for the establishment of a theatre and a permanent stock company in London, and a fund to be set aside for pensions. The highest degree of excellence in plays and players will be maintained, and as each actor in the company knows he is a fixture for life, his whole aim will be artistic excellence, as he knows both he and his future are provided for. No player will refuse a small part for fear of depreciating his market value. The excellence of the feat ensemble will be his main object. I, for my part, am willing to give my life to the fulfillment of this plan. I shall be quite willing to play a very minor role one evening, as, for example, bringing on a letter on a salver, provided I can the next evening play Professor Goodwillie in The Professor's Love Story. And so with the other members of the company. A minor role one evening may be followed by the leading role the next evening—the ulterior motive being the general and even excellence of the cast. I intend to establish a stock company somewhat like the old Haymarket Stock company in London, or what was known as Daly's company in America. I shall dole out amusement in homœopathic quantities, changing the play every week and thus encouraging regular subscribers. I think I can get the people to take boxes for the season, as they do at the opera. The scheme will be remunerative from a financial standpoint, inasmuch as it must pay fair returns to the stockholders. The people of the artistic hunger are those I desire to interest in my plans. While it must not be wholly art for art's sake, as the theatre must pay for itself and the demands made upon it, yet it will realize the hopes and aims of all who are interested in the welfare of the drama. In fact, I believe it will be the saving of the dramatic art. If matters continue as they have been we shall soon have no actors. They have no practical school, no chance or encouragement to do their best. I intend to make the successful issue of my plans the cause for congratulation both of public and players.

Mr. Willard's development of this idea will be watched with interest. He is an actor of brilliant ability and high ideals, and naturally chafes under present conditions in the theatre, especially in this country. Such an establishment as he proposes, if realized, would have a future value by influence on the theatre, as well as a present utility as a source of pleasure to the public. Yet there are contingencies that must be considered even in such an enterprise, backed by ample capital, that is still far removed from what a national theatre might be. Mr. Willard's scheme is for a stock company simply, with its modifications as to alternations of parts without reference to individual ability and with an eye mainly to *ensemble*, and the idea of a pension. As the New York *Evening Post* well points out, "what is wanted for the establishment of a so-called national theatre, and this is just as applicable to the United States as to England, is an automatic system, which will renew itself, and not crumble to pieces upon the death of the originator. The system, moreover, must be proof against corruption and incompetency. Provision of some sort must be made for a permanent directorate, steeled against social or political influences, which shall be equally capable of selecting the plays to be performed, of distributing the parts to the actors best fitted for them, irrespective of their importance, and of superintending all the infinitesimal details of really first-rate stage management, which, of course, has nothing whatever to do with mere profligate expenditure." The difficulties thus set forth in the statement of the requirements of a national theatre seem to be more pronounced in this country, for obvious reasons, than they are abroad, where paternalism so long has been a governmental feature that some of its many inevitable perplexities in administration have been overcome or simplified.

A VERY SUCCESSFUL NUMBER.

The Christmas Mirror, published last week, was one of the most successful numbers ever issued by this journal. Although thousands of extra copies were printed, the edition was practically exhausted three days after publication, and many thousands more could have been sold. Many comments on the number related to its price, and wonder was and is expressed that so valuable a publication could be made for ten cents. One of the most gratifying and significant features of the Christmas Mirror was its advertising. This was heavier in volume and more representative than ever before; and what is quite as gratifying, The Mirror advertisers in that number received exceptional values in circulation. More copies of the Christmas Mirror by many thousands were printed and sold than had ever before been printed and sold by any dramatic journal in the world.

FREAK ELECTRICAL SIGNS.

The electrical sign is coming to be an institution that invites opportunities for legislative restrictions. The scope of the signs is not always great enough to accommodate all the letters that appertain to certain play titles, and abbreviations most amusing are resorted to by some theatre electricians in endeavors to convey inconsequently a notion of what is going on at the playhouses. Over at the American Theatre, a few weeks ago, they put on a play by Dore Davidson called The Judgment of King Solomon, and this title presented a hard problem to the electric sign man. There wasn't space enough on the sign to accommodate the title. Abbreviation was inevitable, and so the night was dazzled by this extraordinary arrangement of letters of light: "The Judg or King Solomon." Last week, at the same theatre the light man was again embarrassed. A piece by Lawrence Marston, called A Remarkable Case, was the offering. This as well was a name too long for the possibilities of the sign, and so Eighth Avenue was edified by the illuminative legend: "A Remark Case." Authors may do well to consider this matter when christening their works.

THE SITTIG CHRISTMAS TREES.

At the Orpheum Theatre and at Payton's Theatre in Brooklyn, on Christmas morning, entertainments will be given for the poor children of the city and gifts will be distributed by the Sittig Brooklyn Christmas Tree Society. For ten years this society—which is incorporated and is non-sectarian—has every Christmas made hundreds of children happy, and its work has grown to quite enormous proportions. It is supported entirely by subscriptions. Among its officers are a number of ladies of the dramatic profession, and many players contribute regularly to its support.

The entertainments at the Orpheum and at Payton's Theatre will be given by the regular companies of the two houses, the players having volunteered their services. There will be huge trees on both stages and at both places the entertainment will begin at half-past nine o'clock in the morning. The children will be taken to and from the theatres free by the rapid transit companies of Brooklyn.

MRS. FISKE AS MARY OF MAGDALA.

Montgomery Phister, in a review of Mrs. Fiske's performance in Mary of Magdala that appeared in the Cincinnati *Commercial-Tribune* of Dec. 14, said: "In all of this fourth act Mrs. Fiske seems surrounded by the white halo of genius. Here in this particular portion of Herr Heyse's play is manifested the actual representation of the ideas of the past; the union of lofty passion and histrionic character; of exquisite sentiment and sublime poetry; the begetting of an idea by one genius, the bringing it forth by another; the uniting of soul and body, of spirit and matter; the manifestations of the divinity of poetry in the flesh; what otherwise is intangible and unnatural only perceptible to the eyes of the soul, actually vivified to the bodily sense. Only a genius could have so carried this scene."

HANDSOME NEW THEATRE AT TRENTON.

The corporation operating Taylor Opera House, Trenton, N. J., have completed arrangements for the erection of another theatre in that city which will involve an expenditure of from $150,000 to $200,000. The theatre will have a seating capacity of two thousand, and a stage, 80 x 45 feet. The interior furnishings are to be of an elaborate and expensive character. The company includes a number of wealthy men and civic pride, rather than commercial reasons, is the incentive for the new enterprise.

NEW THEATRES AND IMPROVEMENTS.

On Dec. 18 the new theatre at Whatcom, Wash., was opened with much celebration on the part of the management and the citizens of the town. The new house measures 165 feet long by 90 feet broad. The total cost was $125,000. The seating capacity is 2,000. The latest improvements have been used in lighting, heating and seating arrangements. The dressing-rooms are large and airy and are well heated and lighted. The theatre will be under the management of A. B. Jewett. The opening attraction was Foxy Quiller, with Richard Golden in the title-role.

George W. Jacobs has purchased the theatre that he has managed in Elizabeth, N. J., for some time past and will continue to manage it as before. The Prudential Life Insurance Company were the former owners of the house.

Cahn and Grant, of Portland, Me., have purchased a plot of ground in Lewiston, Me., on which it is said they will erect a new theatre in the near future.

A new theatre is to be built in Lewisburg, Tenn., by Mrs. Joel A. Battle, at a cost of $6,000. The theatre is to be on the ground floor of a new office building.

It is said that Annapolis, Md., is to have a new theatre to be called the Colonial. Messrs. Neff and Thompson, of Norfolk, Va., are the architects and the construction will be superintended by D. Wolfe, of Whelmire and Company, of Norfolk. The stage will be 34 feet deep and 56 feet wide. The seating capacity will be 1,000.

It is stated that contracts have been filed for the construction of a new $20,000 opera house in Albia, Iowa. Thomas E. Young, of Chicago, is said to be the contractor. The building will measure 110 feet by 50 feet. The seating capacity will be 800. Only modern appliances in heating, lighting and seating will be used.

The Auditorium Theatre at Norfolk, Neb., was sold last week to A. B. Beall, who will place it in his circuit. There will be no change in local management.

Reginald De Koven will introduce several novel ideas in the construction of his new Lyric Theatre in Forty-second Street. The auditorium will be trapezoid in form and will be built on a very steep incline so that every seat will command an excellent view of the stage. The boxes will be altogether at the back, instead of coming from the front, and there will be other interesting innovations in the construction of the playhouse.

AMATEUR NOTES.

The Pied Piper of Hamlin was presented at the Opera House, Alexandria, Va., Dec. 12. All the young people in the cast acquitted themselves creditably.

The Knickerbocker Dramatic Club of St. Paul presented The Doll House and Drifted Apart on Dec. 11. The leading roles were played by Roswell F. Fisher and Gwendoline Trevalyn. The cast included Elain and Elvira Ruth, McCrea Fisher, Josephine Dole, and Arthur Prest. The performance was under the management of Mr. Fisher.

SAID TO THE MIRROR.

A. C. Hallstein: "There has been published a statement to the effect that Kelly's Kids had closed because of bad business. Please contradict this announcement, which is untrue. We are still out and doing very good business."

Frank P. Cherry: "I did not play Romeo in Her Last Rehearsal when it was played at Keith's a few weeks ago. I do not know who played the part, but I do not wish to shoulder blame that does not belong to me."

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* The Mirror *will be forwarded if possible.*]

L. H., New York: See answer to J. C. J. F.

H. J. C., Leavenworth, Kan.: See answer to J. C. J. F.

J. A. C., Montreal: Aline Hart played Mahomet in the original production of The Wild Rose.

W. H. R., Providence: Lulu Glaser made her professional debut with Francis Wilson in The Lion Tamer.

W. C., New York: Helma Nelson, we believe, is playing under her father's management in Sweden and Norway.

J. C. J. F., Wheeling, W. Va.: A letter addressed in care of The Mirror will be advertised in these columns.

G. R. W., New York: No report of the engagement or marriage of the players mentioned has reached The Mirror.

V. M.: There is no comparison. The Chicago house is larger, but the Philadelphia theatre is superior in decoration and furnishing.

A. V., Jersey City: Sherlock Holmes was first produced in this city at the Garrick Theatre on Nov. 6, 1899.

E. H. P., Watervliet, N. Y.: 1. Myles McCarthy is playing this season in The Penitent. 2. Charlotte Thompson (Mrs. Loraine Rogers) died at Montgomery, Ala., on April 22, 1898.

J. H. L., Chicago: We have no record of the use of the title mentioned, but do not consider it especially desirable since it so closely resembles that of a melodrama already successful.

W. T. S., Kingston, N. Y.: For lists of good plays available for amateur production write to Samuel French, 24 West Twenty-second Street, or Harold Roorbach, 132 Nassau Street, this city.

R. K. T., New Haven, Conn.: 1. Charles L. Ritzman, Fifth Avenue near Twenty-sixth Street, this city, can supply photographs of players. 2. Stage money may be procured from almost any dealer in theatre supplies.

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Us Georgia Folks. By Jacques Futrelle. Copyright by John Heath Futrelle.

When the Harvest Days Are Over. By Nell Twomey.

LETTERS TO THE EDITOR.

That Iron Mountain Special.

St. Louis, Iron Mountain and Southern Railway Company.

Ft. Smith, Ark., Dec. 16, 1902.

To the Editor of The Dramatic Mirror:

Sir.—If you will permit me to do so I would much like to correct an article which appears among your editorials in The Mirror of Dec. 13 regarding the Iron Mountain route's special to the scene of an execution in Van Buren, Ark., recently. Your informant has done the Iron Mountain an injustice and the impression left is not at all enviable.

This "enterprising railroad" had nothing more to do with this special than it has with theatrical specials which are run from Van Buren to Ft. Smith—that being to furnish equipment and train crew. This particular train was chartered by outside people entirely, they doing their own billing, ticket selling and collecting. There was but one train and about 225 of the morbidly curious went along, and I am told quite a number of theatrical people and advance men were in the party.

The special left here at 11 a.m. and all were home at 2.30 p.m., so you will see it in no way conflicted with the attraction here at the time. If you will kindly set "the old favorite line" right in the eyes of your many readers I can assure you it will be considered a favor and be duly appreciated.

Yours truly,

Ticket Agent.

Miss Morris and Mr. Broadhurst.

New York, Dec. 11, 1902.

To the Editor of The Dramatic Mirror:

Sir.—In your issue of December 13 you announce the fact that Clara Morris has instituted suit against Thomas W. Broadhurst for $1,874 for an alleged breach of contract, claiming that Mr. Broadhurst had agreed to give her $100 each for twenty-five lectures and that after she had delivered ten he had refused to carry out his contract. Will you kindly also publish the fact that Mr. Broadhurst, at the time Miss Morris refused to deliver the eleventh lecture, instituted two suits against her, the one to recover $400 for money advanced on account of the lectures and the other for $100 for the penalty stipulated in the contract to be paid by her on her failure to deliver any lecture; that these suits were instituted last Spring, and that Miss Morris has within the last few days paid the last instalment in full settlement of the suits, Mr. Broadhurst having agreed to accept payment in instalments of $25 until the whole sum was paid.

The stipulations embracing these terms of settlement will be shown to your representative if he will call at this office. Yours very truly,

Henry Staton.

THE USHER



The prediction that New York, when the seven new theatres now in process of construction are completed, will have a surfeit of places of amusement depends for its justification upon the probability that there will not be a relative increase in suitable material with which to fill their stages continuously.

The combined seating capacity of the theatres now in operation is about 42,000; with the new theatres it will be 58,000. To fill these theatres there will have to be at least 400,000 visitors a week, or one-eighth of the entire population of Greater New York and its suburbs. However, New York has a floating population estimated to average more than 200,000, and among this contingent are to be found a much larger relative proportion of playgoers than among our residents.

If all the theatres all the time were able to provide what all classes of the permanent and transient population demand the problem would find a ready solution. But as it is seldom that we have more than three or four simultaneous successes the matter takes on a somewhat unfavorable aspect.

Take the present season, as an example. There have not been more than a half dozen genuine successes in the representative theatres since it began. And of these not more than four have developed the qualities that assure metropolitan longevity.

The majority of our theatres having no fixed policy have no *clientele*. A theatre that offers a serious drama one month and a light musical "show" the next means nothing *per se* to the public, and makes no especial or sustained appeal to anybody. It has to find a new public with every change of bill.

Accordingly the measure of a New York theatre's success depends upon its success in securing a string of strong attractions. The public floats from theatre to theatre according to the allurement that is offered here or there.

In these circumstances it is evident that the new theatres will divide up the present limited supply of good attractions and create a demand for more.

Who is going to manufacture these? Not the Theatrical Trust, surely. The Trust has shown a remarkable knack for turning out new "stars" by the dozen and discovering inconsequential plays, but the light from these machine-made "stars" is too feeble to shed even a mild radiance through the ether and the majority of the plays are buried in oblivion before a season has come and gone.

Do the new theatres, then, only mean that mediocrity is to be relied upon to cover a wider field—that it is to be spread out into a thinner layer of sickly treacle upon the dramatic bread? This question will not go unanswered long—unless there is a further congestion of orders in the iron and steel industry.

Speaking of the vexatious delays in procuring material for constructing the new Lyceum, the Hudson and other theatres in course of building, a good deal of surprise has been expressed at the fact that the West End Theatre in Harlem was completed in a remarkably short period and opened on time.

While work on other theatres, begun before the West End was started, halted or came to a stop because beams and girders and trusses were not forthcoming, the energetic Mr. Beimberg's theatre went smoothly on and there was no break in its construction.

There was no iron and steel famine at the West End. Mr. Beimberg had taken time by the forelock and placed his orders for these necessary commodities in Belgium. Every week a consignment of materials arrived aboard a Red Star freighter, and thus the West End distanced all its rivals.

The fact is, and let it be thundered in Gath, New York is the most provincial centre of creation in things theatrical. We dare any one to challenge this assertion. The proofs might be damnably unpleasant for some residents of upper Broadway.

No one has taken up Mr. Huneker's dare, and no one will who does not desire to be left without a leg to stand on.

On Sunday one of our newspapers promised revelations with respect to "the commercial, bullying tendency" of certain managers toward dramatic critics in this city.

"Critics are afraid—physically afraid," it declared, "as afraid as though they were unarmed among thugs. Various happenings to critics lately have not yet crept into type. That will occur later."

There is more truth than fiction in this statement of the case. Representatives of two or three daily newspapers lately have been assailed and threatened by certain managers. Within two or three weeks the dramatic reporter of an esteemed morning newspaper was the victim of a cowardly assault in the headquarters of the Trust, where, according to common report, profanity, obscenity and violence are no strangers.

Christmas Day will be welcomed with gratitude by a good many managers of theatres in this city. With the exception of the few that have really strong successes—and they can be counted easily on the fingers of one hand—theatrical receipts have been beggarly since the week following Thanksgiving. "Paper" has rustled into the ticket boxes like dead leaves in an Autumn gust, and even with this aid to appearances the parquets have presented a pitiful array of empty chairs while the regions upstairs have typified desertion. The holiday season will bring a change for the better, and it will be cause for satisfaction, if not for mirth, in many a box-office.

STAGE CHILDREN'S CHRISTMAS TREE.

A meeting was held at the offices of Mrs. E. L. Fernandez, on December 11, for the purpose of making arrangements for the annual festival for the children of the stage. Those present included Mrs. Fernandez, Mrs. Antonio Pastor, Mrs. F. Rosenbaum, Jeannette Lowrie, Kenyon Bishop, Nellie Thorne, Mrs. Edward Abeles, Marguerite St. John, Adele Ritchie, Maud Knowlton, Florence Lloyd, Marion Giroux Post, and Mrs. M. Scott Paine.

It was decided that the festival will be held at Tony Pastor's Theatre and Tammany Hall, on Sunday, December 28. At the meeting letters were read from Joseph Jefferson, J. Pierpont Morgan, A. H. Hummel, Jesse Lewisohn, M. J. O'Brien, Thomas C. Platt, and several others, inclosing liberal contributions. Mr. Jefferson and Mr. Hummel topped the list with $100 subscriptions.

Mrs. Fernandez and Harry Sanderson will be the Santa Clauses, and will have charge of the distribution of the gifts, which will include toys, clothing and other things that will send the tots home happy. This year only the children actually employed upon the stage will be remembered. Admission will be by tickets, which may be obtained from Mrs. Fernandez.

MILDRED HOLLAND.

On this page of THE MIRROR appears a scene from the first act of Mildred Holland's new successful romantic drama, The Lily and the Prince, written by Carina Jordan. Miss Holland opened her season in this play on Nov. 10, and has since been greeted by large and enthusiastic audiences nearly everywhere. The picture represents a Florentine rose garden in the suburbs of Florence, Italy. It is pronounced by many the most beautiful exterior stage picture of the season. To add to the realism an odor of fresh Spring roses prevails and a natural fountain is in full operation, made more attractive by the skillful use of electricity. Miss Holland this season has the largest and best acting company she has had since becoming a star.

MUSIC NOTES.

The operas at the Metropolitan Opera House the past week were La Boheme, Le Nozze di Figaro, Tannhauser and Tosca.

The Philharmonic Orchestra has received a guarantee fund of $25,000 annually for a number of years. Mr. Andrew Carnegie is one of the larger contributors.

The third public rehearsal of the Philharmonic Society was conducted by Walter Damrosch in Carnegie Hall Friday afternoon. The solos of M. Pugno, the French pianist, aroused much enthusiasm.

The Musical Art Society, assisted by the People's Choral Union, gave the first concert of its tenth season in Carnegie Hall Wednesday evening.

The Kneisel Quartet was heard in a programme of chamber music in Mendelssohn Hall Tuesday evening. Frederic Lamond, the pianist, added to the success of the evening.

Leopold Winkler gave a piano recital in Knabe Hall Tuesday evening. He had the assistance of Grace Tuttle, soprano, and Ruby Girard Brann, violinists.

Creatore and his Italian band was heard in Carnegie Hall the afternoon of Dec. 14. Creatore will all his gyrations and eccentricities has won for himself an enviable New York reputation.

Josephine Daudin, dramatic soprano, is filling a number of concert engagements with notable success. Miss Daudin has an exceptional repertoire for a young singer.

Kocian, the Bohemian violinist, appeared at the Metropolitan Opera House concert Sunday evening and at the Bagby musical morning in the Waldorf-Astoria hotel yesterday.

A large audience in Carnegie Hall Sunday afternoon was entertained by Raoul Pugno, pianist; Elsa Ruegger, 'cellist, and David Bispham, barytone.

The second concert by the Arion Society Saturday evening in their club house was well attended. Julius Lorenz directed. The soloists were Arthur Van Ewayk, Hjalmar von Dameck, and Isabelle Bouton.

STOCK COMPANIES.

Gertrude Berkeley's Players opened their season at the Century Theatre, Kansas City, on Dec. 7, presenting A Social Highwayman. The event proved very successful financially and socially, a large delegation of the elite of the city attending. Herein was the bill for the second week. Many of the players were received with much good-will on the part of the audiences. E. L. Alsop, the leading man, was heartily encored and Gertrude Berkeley made an excellent impression.

A short time ago Corse Payton went West for his health and upon his sudden return his Brooklyn friends expressed surprise. Against the expressed wishes of his physician Mr. Payton went over to Madison Square Garden to see the bicycle race and caught a second and severe cold that developed into an attack of acute rheumatism, and in consequence the actor-manager now lies in bed.

Charles H. Wuerz, formerly stage-manager and light comedian of the Blaney Stock company, Brooklyn, has resigned the latter position to assume the management of the company. Mr. Wuerz will, however, appear occasionally in a congenial role.

Charles E. Blaney's production of Haldee, Countess of Monte Cristo, was presented for the first time on any stage at Blaney's Newark Theatre yesterday afternoon, Dec. 22. The play is a companion to The Count of Monte Cristo, and is based on a story now running in one of the New York magazines.

Beginning Monday, Dec. 29, the Columbia Theatre Stock company, Brooklyn, will open a "stock star" system, presenting Melbourne MacDowell and Florence Stone, supported by the regular stock company. The engagement of the two stars is for five weeks.

The Proctor Stock company closed a thirty weeks' engagement at Proctor's Theatre in Albany on Dec. 6. During the season the following plays were presented: The Royal Box, The Cherry Pickers, The New Boy, The Banker's Daughter, A New England Girl, His Heart's Delight, David Garrick, A Parisian Romance, Dora, Christopher, Jr., Too Much Johnson, The Great Ruby, Peaceful Valley, The Deacon's Daughter, Sweet Lavender, The Black Flag, Jim the Penman, The Wife, The Bells, A Bachelor's Romance, Lost in Siberia, The Charity Ball, The Power of the Press, A Celebrated Case, Innocent as a Lamb, and A Texas Steer.

Walter McCullough, who has been highly successful in heavies with the stock company at the Lyceum, Syracuse, sang "The Holy City" in a Nashville church with much success on Dec. 14 before a large congregation. He has just resigned from the Syracuse company.

John Craig has been appearing in a round of Shakespeare parts at the Castle Square Theatre, Boston, this season. His work as Hamlet, Petruchio, Richard III, and Orlando has attracted much attention. He is to play Hamlet again next week.

Mabel Montgomery, who has met with much success as leading woman of the Vendome Stock company at Nashville, Tenn., this season, will close her engagement with that company on Dec. 27.

Esther Lyon has been especially engaged as leading woman of the Greenwall Stock company at New Orleans, La.

Victor Morley, who has won such praise from the press and public of Nashville for his artistic renditions of the light comedy roles with the Vendome Stock company, will sever his connection with that organization Jan. 3. Mr. Morley will begin rehearsals in New York Jan. 6 as Oliver Harbird in the revival of Edwin Owings Towns' comedy, Other People's Money, in which he is to be starred.

Bertha Creighton appears as Rosalind in As You Like It, this week's bill at the Columbia Theatre, Brooklyn.

Jane Holly had the offer to play the leads at Keith's, Philadelphia, but did not accept, as stated.



Scene from Act 1, The Lily and the Prince, Mildred Holland's latest success

THE LITTLE MISSIONARY'S BENEFIT.

At the Garrick Theatre last Thursday afternoon a benefit performance of The Lady of Lyons in aid of The Little Missionary's Day Nursery was given by Minna Gale and a number of her old associates in the profession.

Miss Gale—now Mrs. Archibald C. Haynes—has been retired from the stage for a number of years, and her reappearance in the role of Pauline awakened a deal of interest among theatregoers. The other players who took part were Edwin Arden, John Malone, Russ Whytal, Alfred Hickman, James L. Carhart, Frank Lamb, Rankin Duvall, Lewis J. Cody, William Harris, Mrs. Thomas Barry, and Mrs. Sol Smith. The revival was under the management of David Henderson.

Artistically and pecuniarily the performance was a success. The players were all happy in their roles. The profits turned over to the admirable charity amounted to more than $1,000.

Hal Brown was well received as the tramp here.—*Philadelphia Evening Bulletin.*

PERSONAL



POTTER.—Mrs. James Brown Potter last week declined Oscar Hammerstein's offer to her to originate in America the principal role in Tolstoi's Resurrection at a weekly salary of $1,500. Mrs. Potter had just previously signed a contract for a tour of the English provinces to give recitations with musical accompaniment. The above picture of Mrs. Potter is in the character of Lady Teazle.

BONN.—Ferdinand Bonn, the great German actor, arrived in New York on Sunday on the *Kaiser Wilhelm der Grosse* to play a season of fifty performances at the Irving Place Theatre, beginning on Jan. 1. He will appear in Hamlet, The Merchant of Venice, The Taming of the Shrew, Faust, Das Grosse Licht, and The Pastor's Son, a short play written by himself.

BARRYMORE.—Ethel Barrymore, whose sudden illness caused the closing of the Savoy Theatre recently, went to Philadelphia last week and thence to Lakewood for a rest. It is hoped that she will be able to reappear about the first of the new year.

ADAMS.—Maude Adams, who has been resting at her country place, Ronkonkoma, Long Island, came to town last week and announced that she is well enough now to resume her stage work. She may appear late in the present season, but will surely be seen at the Empire Theatre next Autumn in a new play.

GRESHAM.—Herbert Gresham has been engaged to replace Ben Teal as stage manager for Mr. Blue Beard.

SANGER.—Frank W. Sanger is managing the Metropolitan Opera House and the Maurice Grau Opera company during the indisposition of Mr. Grau, who is suffering with nervous prostration as a result of his recent carriage accident.

WILLARD.—Asa Lee Willard has been engaged by Daniel Frohman as leading man in support of Bertha Galland in Notre Dame, opening Dec. 29 in Elizabeth, N. J.

HUMPHREYS.—Joseph Humphreys was reported to be seriously ill last week and to have been compelled to abandon his stage-managing work to seek rest in the Far West, but this statement was vigorously denied by Mr. Humphreys.

RANKIN.—Mrs. McKee Rankin, who was so successful in Clyde Fitch's The Girl and the Judge, will have a new character part in Mr. Fitch's latest play, The Girl with the Green Eyes, which will be shown at the Savoy Theatre on Christmas Day.

HALE.—Walter Hale is bound for Venezuela, accompanying James Ranna, who is to write some articles for two of the leading magazines and Mr. Hale will make the illustrations. He expects to return in February to open in New York in April in the leading part in My Lady Peggy Goes to Town.

LAMSON.—Ernest Lamson made a flying trip to town last week to confer with his manager, Charles D. Miller, in regard to the scene models for the forthcoming production of his new play, Young Tobe Hoxie.

CROSMAN.—Henrietta Crosman's New Year's engagement in Brooklyn promises to be as notable as was her Thanksgiving week's engagement in Philadelphia. In Brooklyn, as in Philadelphia, Miss Crosman's manager, Maurice Campbell, has leased the Academy of Music outright.

MACKAYE.—Percy Wallace Mackaye, son of the late Steele Mackaye, has written a play that E. H. Sothern has accepted. The title of the play and its subject are kept secret, but it is admitted that it has to do with English history.

BURNETT.—Frances Hodgson Burnett's children's play, A Little Unfairy Princess, was successfully produced at the Shaftesbury Theatre, London, on Dec. 13, and probably will soon be seen in this city.

BRUNE.—Mrs. Brune, who is ill with typhoid fever in the hospital in Memphis, will be removed to a private sanitarium in that city this week. She is improving rapidly and expects to be able to resume her tour on Feb. 1.

CHURCHILL.—Winston Churchill, the novelist and dramatist, is ill at the home of his uncle, J. B. Gazzam, in St. Louis. He was recently elected to the Legislature of New Hampshire, and it is thought that the labor of the campaign affected his health. His illness is not at all serious.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

A DESPERATE CHANCE.......Grand Opera House.

THE GIRL WITH THE GREEN EYES........Savoy.

New York—When Johnny Comes Marching Home.

Comic Opera in three acts. Book by Stanislaus Stange. Music by Julian Edwards. Produced Dec. 16.

Colonel John Graham	William G. Stewart
Felix Graham	Albert McGuckin
General William Allen	Homer Lind
Jonathan Phoenix	George Backus
Major Geoffrey Martin	Maurice Darcy
Major George Buckle	Algernon Aspland
Major William Walker	W. H. Thompson
Uncle Tom	Will H. Bray
Cordelia Allen	Maude Lambert
Amelia Graham	Thelma Fair
Susan Graham	Bertha Darel
Mrs. Constance Pemberton	Lucille Saunders
Kate Pemberton	Zetta Kennedy
Robert Pemberton	Julia Gifford

The Whitney Opera Company brought to the New York Theatre last Thursday night the new spectacular military opera, When Johnny Comes Marching Home, of which much had been heard from the outlying cities that the company visited earlier in the season. The work was received by a very large audience with keen [illegible] cordiality that the old song promised to "Johnny" when he should march home, and from the plentiful plaudits it would seem probable that this "Johnny" will "go marching on"—to quote a contemporaneous song—for some time to come.

Stanislaus Stange, the librettist, and Julian Edwards, the composer, have contrived a piece that certainly possesses novelty, and that is by no means lacking in other qualities that make for popularity. The novelty, however, lies not in new ideas brought from reality or imagination to the stage, but in a new combination of elements that the stage has known for many years. Mr. Stange has harnessed the old warhorse of melodrama and the sleek hack of conventional comic opera in a team; and likewise Mr. Edwards has matched old tunes with modern methods of light composition. Singularly enough this four-in-hand team, so oddly made up, does not present a ridiculous appearance. On the contrary, it bowls along smartly, and is cheered with enthusiasm by the beholders.

The book, without the music and with a bit more plot, would be a regulation, cut-and-dried war play. The scenes are laid in the South during the Rebellion. The women are all pretty Southerners; the men are all officers of the Union army. There are also a spy, a long lost son and a package of dispatches that gets mislaid. Any experienced playgoer can easily guess the rest. The plot is not one of the strong features of When Johnny Comes Marching Home, but it suffices. The first act takes place in General Allen's headquarters, where a birthday party in honor of Miss Cordelia Allen is in progress. There is a brave array of blue uniforms and quaint hoopskirts, and the stage full of these figures whirling in a waltz is a pretty sight, indeed. The scene of the second act is the exterior of a plantation mansion on the banks of the Mississippi. A comic adventurer named Jonathan Phoenix—who is a sort of composite of Cadieux and Marks the lawyer—arrives at the plantation and is welcomed as the long-lost son. He is not, of course. The real long-lost son is a handsome young officer in the Union army.

In the last act, the scene of which is an army encampment, the handsome young officer comes into his own again and marries the heroine, and the genial old General marries the widow, and the soldiers sing, and the darkies sing, and everybody is very happy, indeed.

Mr. Edwards' score would be "tricky" were it not so good. Being good, it is clever. The composer has taken the popular melodies of the 'sixties and has interwoven them with themes of his own devising in a manner that is most interesting and attractive. And in doing this he has been extraordinarily honest. He has not stolen musical ideas, but he has, instead, frankly adapted them. He never leaves his hearers in doubt as to what is his own and what is some one's else. An example of the method that he has employed is found in the finale of the first act. In this chorus the theme is Mr. Edwards' own, but at least half a dozen tunes of the past are introduced. It is, in a way, a medley, yet so adroitly has it been put together, and so dominant is the Edwards' theme, that in its entirety it is a well-balanced, artistic symmetrical number.

When Johnny Comes Marching Home is, despite a number of crudities, a piece that deserves attention. It is to be particularly commended because it is a protest against the silly conventions of the musical comedy stage of the present day. It has no star part, it has no "show girls," and its dialogue is free from allusions to Tenderloin affairs. The authors and the producer were daring in being so original, and were the piece only a hundredth part as enjoyable as it is, they should yet receive the thanks of those who care for the future of light musical entertainment.

The company as a whole is a very satisfactory though perhaps not a brilliant one, and the stage-management of A. M. Holbrook was excellent. Of the men in the cast the most successful were William G. Stewart, Homer Lind, George Backus, and Will H. Bray. Mr. Stewart as Colonel John Graham sang with the force and feeling that he was wont to display a few seasons ago at the American. Mr. Lind as General Allen again sang admirably, with especially good enunciation, and acted with sincerity.

Maude Lambert sang and acted Cordelia Allen in graceful fashion. Zetta Kennedy was a sparkling, vivacious Kate Pemberton. Thelma Fair, a young woman of charming personality, played the role of Amelia Graham in pretty fashion. Lucille Saunders was a capital Mrs. Pemberton—the widow—in her acting as well as vocally. Julia Gifford played the boy's role of Robert Pemberton very agreeably, and Bertha Darel was a sweet Susan Graham. The chorus was vigorous, lively and wholly acceptable. The mounting, though not splendid, was in good taste and was attractive.

New Star—Uncle Tom's Cabin.

Al. W. Martin's popular production of Uncle Tom's Cabin, with its elaborate scenery and clever cast, attracted great business at the New Star last week. The staging of the piece was original and effective, the voodoo worship scene noticeably so, and the large company of skillful performers rendered the old play in an exceedingly realistic manner.

Frank Leo as Uncle Tom gave a very careful and affecting portrayal of this pathetic role. Woody Van's vigorous delineation of the brutal Simon Legree was very good, almost too lifelike for the gallery. A most droll and rollicking performance was the Topsy of Florence Ocherman. Her closest rival for popular favor was George W. Parks, whose comedy business as Marks received much applause. Clara Miller's amusing impersonation of Aunt Ophelia was a good piece of work, and the Phineas Fletcher of George E. Robinson was quaint and natural. Baby Henrietta as Eva showed careful training, and her delightfully childlike manner invested the part with tender sympathy and interest. The other roles were well handled and the specialties introduced were effective and pleasing.

Princess Theatre—Heidelberg; or, When All the World is Young.

Adaptation in four acts of Wilhelm Meyer-Förster's five-act comedy, Alt Heidelberg, by Aubrey Boucicault. Produced December 18.

Karl Heinrich	Aubrey Boucicault
Von Haugk	Morton Selten
Von Passarge	Norman Conniers
Count Von Asterberg	Robert Loraine
Dr. Juttner	Max Freeman
Von Metzing	Edward Dresser
Kurtz Engelbrecht	John Stevens
Carl Bilz	W. N. Stephens
Von Breitenberg	Walter Travers
Von Benicke	Charles Glenney
Wine	William Sampson
Von Wedell	[illegible]
Lutz	Theodore Roberts
Schellermann	Charles Parr
Glanz	John [illegible]
Reuter	Henry Glaze
Ruder	F. [illegible]
Kellerman	Augustus Cook
A Musician	August [illegible]
Katie	Minnie Dupree
Frau Ruder	Mollie Sherwood
Frau Dorffel	Myra C. Brooks

The first English version of Alt Heidelberg, Wilhelm Meyer-Förster's five-act comedy, to reach the stage was that of Aubrey Boucicault, which opened at the Princess last Thursday night. The adapter also took the leading part in the production. In neither role did he shine. The adaptation, which might with more justice be called a mutilation, could scarcely have been worse. What was best in the original had been carefully excised by Mr. Boucicault and what was left after the pruning process was a mass of theatric claptrap and cheap and tawdry sentimentality.

The charm of the original lies in its second act, which, as played at Herr Conried's theatre, reproduced accurately the student atmosphere at a great university. In it everything is youth and gayety and light heartedness. It is in this act that the Prince is introduced to the student society of Heidelberg in Ruder's garden, overlooking the Neckar. Here, too, occurred the meeting of the Prince with Katie, which Hedwig von Ostermann acted exquisitely. Comparisons may be odious, but they are inevitable. Minnie Dupree's talents lie in the direction of comedy. She could have done this scene surely well had the adapter but given her the chance. Instead, he ruthlessly cut out the whole of the second act, some of the happenings in which are, in his version, related by the characters in the third. A few moments of comedy, and then there is almost unrelieved gloom until the final curtain. Miss Dupree struggled bravely, but without much success, under the weight of woe cast upon her shoulders. Beyond two long and tearful farewell scenes with her princely lover she had very little to do.

Mr. Boucicault's object seems to have been to emphasize every bit of sentiment, or rather, sentimentality, in the play. In doing this he has performed the remarkable feat of adapting from an original [illegible] what is almost a Trauerspiel. In obedience to his purpose, he has sacrificed every bit of atmosphere. The scene might have been transferred to Morningside Heights without losing any of its atmosphere. The introduction of a number of opera-bouffe students, who went through their parts perfunctorily, without sincerity and without enthusiasm, did not help matters. In Mr. Boucicault's scheme they were merely interpolated and not an essential part of the whole, as in the original. There was neither rhyme nor reason in making several of the characters, more particularly Doctor Juttner, a man of education, speak broken English. If it was intended to be humorous, it certainly missed the mark.

The acting was in no sense inspired. Aubrey Boucicault as Karl Heinrich never rose above the level of the conventional. He looked extremely well, but his acting was marred by an excess of emotionalism. The spirit of youth, of which he continually declaimed, was not incarnate in him. Both Minnie Dupree and he were too sophisticated for their parts. They should have been more simple and natural. Max Freeman was a capable Doctor Juttner. Morton Selten did excellently in the role of the Prime Minister, von Haugk. To Theodore Roberts fell the part of Lutz, taken by Franz Kierschner at the Irving Place. Mr. Roberts gave a consistently good performance, but he made less of a character part of it than did Herr Kierschner, and consequently lost considerable humor thereby. Augustus Cook as Kellerman suffered in a comparison with Julius Ascher, who acted the part at the German theatre.

Fourteenth Street—The Peddler.

Comedy drama in four acts by Hal Reid. Produced Dec. 15.

Abraham Jacobson	Joe Welch
Sammy Jacobson	Becton Radford
Uncle Jason	Dave Posner
Chuck Conover	Ed Lawrence
Charles Wyandotte	John J. Pierson
Edward Morgan	Herbert K. Betts
Sergeant Pat McCann	William O'Day
Dr. Joseph Aub	Henry T. Bangs
Salome Wyandotte	Fanny McIntyre
Sarah Goldberg	Olive Madison
Liza Barclay	Nina Harrington
Little Mary	Baby Abbey

Joe Welch, long popular in vaudeville as an exponent of Yiddish types, made his first appearance as a legitimate star at the Fourteenth Street Theatre last week, when he brought forward a four-act comedy-drama, The Peddler, by Hal Reid. A very large audience cordially greeted Mr. Welch, but he did not prove to be an impressive actor and the play was dull to the point of absurdity.

The peddler was a self-sacrificing Jew who lived somewhere on the East Side. He had advanced from peddling to the conduct of a little clothing shop and had adopted a tiny blind waif, Mary, who had been left astray by a faithless mother. This same reprehensible mother, Salome Wyandotte, happened to be in love with the peddler's son, Sammy, and she had much money. Sammy became wildly infatuated with Salome, denied his own father, and getting her away from her husband, made her his mistress. Charles Wyandotte, the husband, objected quite naturally to this proceeding, and, b ng an especially vindictive person, hounded the erring pair, killed the wife, and rendered Sammy at liberty to wed the maid of his father's selection. The peddler came into great riches through the inheritance of property abroad and engaged a famous oculist to try to restore the sight of little Mary. In the end this feat was successfully accomplished and the father forgave the reckless son.

That was all there was of plot, although it was enlivened by numerous incidents intended to be sensational but generally ineffective. The play was obviously merely an attempt to imitate The Auctioneer, in which David Warfield has been so successful, and The Auctioneer could have had no compliment more sincere than this attempted copy. Dramatically, even melodramatically, The Peddler was worthless. It vouchsafed no claim to serious attention and it failed to entertain or to interest an especially friendly audience. It was illogical, irrational and exceedingly unimpressive. One or two scenes came near being good, but they were not.

Joe Welch, next to Mr. Warfield, is undoubtedly the best delineator of Yiddish character that vaudeville has known. But he appears to be essentially a mimic, not an originator. His vaudeville success has been achieved in a monologue that faithfully reproduces a familiar Hebrew type and in the singing of some well written parodies of popular ballads. Some months ago he presented at Tony Pastor's a sketch in which he tried to act a Yiddish type. The sketch had the elements of pathos, yet Mr. Welch could not convey this idea to the audience, and they laughed when they should have cried. Laughter and tears are so nearly akin that it requires a consummate artist to differentiate them and to sway an audience as he wills when these two elements are chiefly concerned. David Warfield can do it—Joe Welch seems unable to do more than his monologue specialty. The clumsiness of the play hindered him, of course, in some measure but not utterly.

The acting successes of the occasion were won by Ed Lawrence and Nina Harrington, who as a couple of East Side toughs elaborated upon their familiar vaudeville sketch and gave a pair of admirable character studies, true to life and immensely amusing. Becton Radford was acceptable as the unhappy son of the peddler. John J. Pierson was fittingly demoniacal as the bad husband, who, however, had cause for his badness. Fanny McIntyre gave an excellent performance as the faithless Salome, Olive Madison was good in a lesser role, and Baby Abbey earned applause as the blind child. Dave Posner, Herbert K. Betts, William O'Day, and Henry T. Bangs were all better than their smaller parts.

The scenery was adequate and the stage was managed fairly. This week David Higgins and Georgia Waldron return to the scene of their former success in Mr. Higgins' play, Up York State.

American—A Remarkable Case.

Play in four acts by Lawrence Marston. Produced Dec. 15.

Tom Bridges	Maurice Freeman
Doc Jacob	Robert Cummings
Judge [illegible]	Frank E. Jamison
Colonel [illegible]	Paul Scott
[illegible]	John [illegible]
James Padgett	Thomas Reynolds
[illegible]	Frederick [illegible]
John Bridges	Bert Lytell
[illegible]	John Hewitt
[illegible]	Thomas O'Hearn
[illegible]	Gertrude Gleason
[illegible]	Helen Campbell
[illegible]	Laura Almosnino
Mrs. Smiley	Helen Beaumont
[illegible]	Ethel Brandon
Hinda Beckman	Lillian Bayer

A new play, styled by the author, Lawrence Marston, a "character comedy play," was produced by the stock company at the American Theatre last week. The title, A Remarkable Case, was appropriate, and although much of the business and many of the incidents used have been seen before in other plays of a similar character, it may safely be said that the play will meet with success when later seen on the road.

The story deals largely with the hypnotic influence of a country physician named "Doc" Jacob over an orphan girl, Hinda Beckman. The hero, Tom Bridges, who, of course, is in love with the orphan, has a brother, John, who has wronged the parentless girl, but who marries her after being threatened by Tom. "Doc" Jacob, desiring to win Hinda, hypnotizes her and while she is under his influence he makes her kill her husband. This is not actually done on the stage but described by Hinda when under Jacob's influence. The deed is traced to the heroine, but at her trial, which is also told about, she is cleared of the charge and the usual happy ending occurs at the close of the play. There are many other characters introduced that add color, and a strong comedy element is also interpolated.

Maurice Freeman was, as usual, happily cast as Tom Bridges. Robert Cummings, with a "Svengali" make-up, acted the part of "Doc" Jacob excellently. To Lillian Bayer is due the largest share of praise. Her portrayal of the betrayed and helpless girl, Hinda, was exceptionally good and in some of the scenes her work was powerful. Bert Lytell was seen to advantage as John Bridges. Frank E. Jamison and Paul Scott played character roles very capably. Thomas Reynolds was amusing as James Padgett, a country simpleton. Helen Beaumont gave a clever portrayal of a character part in the role of Mrs. Smiley, and Laura Almosnino, Helen Campbell, Ethel Brandon, and Gertrude Gleason made the most of the parts assigned them. The staging and scenery were up to the usual standard of the company. Large audiences attended. This week, Alone in London.

Murray Hill—The Streets of New York.

The Henry V. Donnelly Stock company, with Ralph Stuart as visiting star, revived last week Dion Boucicault's once popular comedy, The Streets of New York. Dramatic fashions have changed since the old play was written, and it seems now a very crude and ill-devised piece of work. Yet it possesses the qualities that entertain playgoers of all generations, and the Murray Hill patrons found much in it to enjoy.

The revival, under the stage direction of George Henry Trader, was in point of acting and mounting very satisfactory. Ralph Stuart as Badger played with his usual vim and gusto. Charles P. Burrows was a capital Captain Fairweather, N. Sheldon Lewis acted the role of Gideon Bloodgood in admirable fashion, Edgar Allan Woolf was earnest and careful in his portrayal of Paul, and Robert McWade, Jr., was an excellent Mr. Puffy.

The female roles were admirably played by Laura Hope Crews as Alida Bloodgood, Laura Linden as Mrs. Fairweather, Frances Starr as Lucy Fairweather, and Isabel O'Madigan as Mrs. Puffy.

MONTE CRISTO.

This week the Donnelly company presents the time-worn romantic drama, Monte Cristo, and so well do they play it—with such energy and genuine enthusiasm—that the old play seems almost new. Indeed the organization seemed quite to outdo itself yesterday afternoon in the familiar scenes. The performance went along with delightful alacrity, the roles were all in capable hands, the mounting was excellent, and every situation was admirably worked out. Mr. Donnelly's players assuredly made a triumph in the piece, for they made it human, entertaining and effective despite its conventionality and its age.

Ralph Stuart, the visiting star, played Edmund Dantes in a broad, vigorous fashion that held the interest of the onlookers through the performance. Robert McWade, Jr., as Noirtier, departed somewhat from the conventions and thereby added novelty to his portrayal—which was in all respects good. Priestley Morrison was an excellent Villefort. N. Sheldon Lewis gave a certain picturesqueness and virility to Danglars that is not often seen in the work of impersonation of the character. Joseph Eggington was a capital Fernande, George Henry Trader made Caderousse very comical and at the same time natural, and James McKean was a very acceptable Abbe Faria.

As Mercedes, Laura Hope Crews displayed abandon of gesture and brightness of speech such as she has rarely displayed before. She played the role in absolutely the right spirit and with nice artistic balance. Frances Starr was an admirable Seda Danglars, and Isabel O'Madigan gave a very capable bit of character work as Carconta. The other roles were acceptably played. Next week, A Midnight Bell.

Third Avenue—Alaska.

Drama in four acts by W. L. Lockwood. Produced Dec. 15.

The Widow Casey	Miss St. George Hussey
Jim Shookum	Charles F. Keane
John Larson	C. F. Lorraine
Father Bernard	Harry B. Roberts
Uncle Dalton	A. W. [illegible]
Lieutenant Harding	F. O. [illegible]
Baptiste	T. F. [illegible]
Hans	Lincoln J. [illegible]
Mr. Martin	M. [illegible]
Malemute Kid	M. D. [illegible]
[illegible]	Pete [illegible]
Bill	[illegible]
Pete	[illegible]
Nick	J. [illegible]
Jessie Dalton	Grace Welby
Alaska	[illegible]
The Widow's "Mite."	[illegible]

Lincoln J. Carter's latest scenic production, Alaska, which has been seen on the road, was presented for the first time in this city Monday afternoon, Dec. 15, at the Third Avenue Theatre.

Like most of Mr. Carter's productions, the drama abounds with hair-breadth escapes and heroic rescues, while the scenic environment is more or less on the sensational order.

The play opens showing the interior of a miner's cabin on an island off the coast of Alaska, where a number of miners are gathered awaiting the return of Jessie Dalton, the daughter of one of them, from a sleigh ride to the next town. The plot commences with the killing of one of the miners by Baptiste, an Indian half-breed, under the instigation of John Larson, who is in love with Jessie. Jim Shookum, another miner and incidentally the hero of the play, is also in love with Jessie and consequently engenders the hatred of Larson, who accuses him of the murder. Larson and Baptiste are in league with the Indians, and in the second act their plan of the attack of the savages on the store of Jessie's father is carried out, but after the destruction of the building by dynamite the helpless inmates are gallantly rescued by the crew of a United States revenue cutter. Following this scene are others of a similar sensational character, including the eruption of a volcano. The villain is finally brought to justice and the hero and heroine are happily united.

Charles F. Keane acted the part of Jim Shookum in manly fashion. C. F. Lorraine was a capable villain as John Larson. Miss St. George

CURRENT AMUSEMENTS.

Week Ending December 27.

ACADEMY OF MUSIC—The Ninety and Nine—13th week—82 to 89 times.
AMERICAN—Henry Greenwall Stock in Alone in London.
BELASCO—Blanche Bates in The Darling of the Gods—4th week—21 to 28 times.
BIJOU—Mabelle Gilman in The Mocking Bird—6th week—50 to 57 times.
BROADWAY—The Silver Slipper—8th week—[illegible] to [illegible] times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—29th week—217 to 225 times.
CIRCLE—Herbert Stock company in The Charity Ball.
CRITERION—Julia Marlowe in The Cavalier—3d week—15 to 22 times.
DALY'S—A Country Girl—16th week—107 to 115 times.
DEWEY—The Topsy Turvy Burlesquers.
EDEN MUSEE—De Kolta and Figures in Wax.
EMPIRE—William Faversham in Imprudence—6th week—45 to 50 times.
FOURTEENTH STREET—Up York State.
GARDEN—E. S. Willard in repertoire.
GARRICK—Mary Mannering in The Stubbornness of Geraldine—7th week—50 to 57 times.
GRAND OPERA HOUSE—A Desperate Chance.
HARLEM OPERA HOUSE—Francis Wilson in The Toreador.
HERALD SQUARE—Richard Mansfield in Julius Caesar.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The German Drama.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Nat C. Goodwin and Maxine Elliott in The Altar of Friendship—4th week—25 to 32 times.
LONDON—Al Reeves' Company.
MADISON SQUARE—Audrey—4th week—21 to 28 times.
MADISON SQUARE GARDEN—Novelty Exhibition.
MANHATTAN—Mrs. Fiske in Mary of Magdala—5th week—35 to 43 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Are You a Mason?
METROPOLITAN OPERA HOUSE—Maurice Grau Opera company.
MINER'S BOWERY—The Bohemian Burlesquers.
MRS. OSBORN'S PLAYHOUSE—Fad and Folly—27 to 34 times.
MURRAY HILL—Henry V. Donnelly Stock in Monte Cristo.
NEW STAR—Superba.
NEW YORK—When Johnny Comes Marching Home—2d week—8 to 16 times.
OLYMPIC—The Rose Hill English Folly company.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Heidelberg—2d week—5 to 12 times.
PROCTOR'S FIFTH AVENUE—The Belles of Haslemere and vaudeville.
PROCTOR'S FIFTY-EIGHTH STREET—Woman Against Woman and vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Alone in New York and vaudeville.
ST. NICHOLAS GARDEN—Closed.
SAVOY—The Girl With the Green Eyes—opening Dec. 25.
THALIA—The Hebrew Drama.
THIRD AVENUE—Ten Nights in a Bar-Room.
WALLACK'S—James K. Hackett in The Crisis—6th week—42 to 50 times.
WEBER AND FIELDS'—Twirly Whirly—16th w[illegible] to 128 times.
WEST END—Denman Thompson in The Old Ho[illegible]
WINDSOR—The Hebrew Drama.
VICTORIA—Viola Allen in The Eternal City—[illegible] 58 to 65 times.

Henry, who is featured in the production, played an Irish character part in her usual clever manner. Henry E. Rodgers portrayed the part of Father Bernard, an old priest, with becoming dignity and force. Grace Welby was very good as Jessie Dalton. Rose Rosseau made the most of an Indian girl character part in the role of Alaska. Nanon Everett was an ingenuous child as the Widow's "Mite." T. F. Griffin was excellent in the part of Baptiste, and F. C. Lorraine was seen to advantage as Lieutenant Harding, of the U. S. revenue cutter *Eagle*. The other parts were well handled. Very large audiences attended.

TEN NIGHTS IN A BARROOM.

Ten Nights in a Barroom opened a week's engagement at the Third Avenue Theatre yesterday afternoon before a well-filled house. The old drama seemed to appeal to the emotional senses of the audience as of yore, and the many pathetic incidents called for the profuse use of handkerchiefs. Sam Perkins was good as Joe Morgan, acting in the delirium tremens scene with realism. J. M. Bradford was adequate as Simon Slade. Sophie E. Bradford as Mrs. Morgan, Jessie White as Mrs. Slade, Lucy Parker as Mehitable, and Miss Dickinson as Mary Morgan, the Harvey Green of W. T. Nelson, the William Romaine of Joseph Thayer, the Frank Slade of J. Marley Hall, the Willie Hammond of Robert Bell, and the Judge Lyman of George Windsor were adequate. Harry O. Wesley was excellent as Semple Switchell, calling forth much laughter and many rounds of applause. Specialties by Hadges and Launchmere were loudly encored. Next week, The Power of the Cross.

At Other Playhouses.

HERALD SQUARE.—Richard Mansfield continues in Julius Cæsar.

CASINO.—A Chinese Honeymoon is still the bill.

DALY'S.—A Country Girl will be succeeded next Monday by The Billionaire.

MANHATTAN.—Mrs. Fiske and her company are nearing the fiftieth performance in this city of Mary of Magdala.

MRS. OSCOUF'S.—Pad and Polly is the bill.

CIRCLE.—The Charity Ball is the week's vehicle of the stock company.

STAR.—Hanlon's Superbs is pleasing the patrons of this house.

WALLACK'S.—James K. Hackett's engagement in The Crisis will close on Saturday, and on Monday The Sultan of Sulu will be first presented in New York here.

BROADWAY.—The Silver Slipper still attracts.

WEST END.—Denman Thompson in The Old Homestead.

BELASCO.—The Darling of the Gods continues.

ACADEMY.—The Ninety and Nine is drawing toward its close at this house.

BIJOU.—The Mocking Bird pleases at this theatre.

EMPIRE.—Imprudence is still represented here.

CRITERION.—Julia Marlowe pleases in The Cavalier.

GARRICK.—Mary Mannering in The Stubbornness of Geraldine will give way next week to Mrs. Langtry.

KNICKERBOCKER.—N. C. Goodwin and Maxine Elliott are seen here in The Altar of Friendship.

MADISON SQUARE.—Audrey is the bill.

GARDEN.—E. S. Willard this week plays The Middleman, The Professor's Love Story, Tom Pinch, David Garrick and All for Her. E. H. Sothern will revive Hamlet at this house on Dec. 30.

VICTORIA.—The Eternal City is in its second month.

ORIGIN OF THE GREENROOM.

How little is really known about the origin and early history of that resting place of many glamours, the Green Room, is shown by the absurdity of the multitude of ingenious guesses concerning the derivation of the phrase. The latest attempt at a solution is that of *The Player*, which takes us back to Shakespeare's times, "when traveling troupes were licensed as the servants of great noblemen, and when, coming to any country town, their habit was to crave permission to play within its borders from the responsible town authority. Leave to use the town hall was often given, and as the council chamber usually adjoined one end of such hall, it naturally suggested itself as the actor's robing room. The council chamber was generally known as the 'agreeing' or 'greein' room; hence the actors' adoption of 'green room.'"

It seems quite too bad to burst such a charming bubble, but unfortunately for the acceptance of the theory, positive evidence exists to show that the green room was not known as such until the close of the seventeenth century.

It is to be noted that in the theatres of Shakespeare's time "the tire-house," always at the back of the stage and generally on stage level, fulfilled many offices. It was dressing-room, wardrobe, green room and property store all in one. Questions of space necessitated this, and there could have been little inconvenience about the arrangement at a time when women players were unknown. It may be doubted whether the tiring-room was generally used as a store for properties, but the point is apparently settled by an allusion to the practice in Brome's comedy of The Antipodes (1640). At a much later date the term was applied solely to the wardrobe and property room. In Dr. Baynardson's poem of "The Stage," published in 1713, one finds the lines:

"High o'er the stage, there lies a rambling frame,
Which men a garret vile, but players the tire-room name;
Here all their store (a medley heap) sleep
Without distinction, huddled in a heap,
Hung on the self-same peg, in union rest
Young Tarquin's trousers and Lucretia's vest."

In early days there was little privacy for the actor in the tiring room, and practices began there which in after years became the heritage of the more specialised green room. We have only to turn to Ben Jonson's Bartholomew Fair (1614), to see that the gallants of the town who occupied seats upon the stage, strolled ever and anon into the tiring room to bob-nob and drink with the players.

Great changes came in with the Restoration. The erection of more commodious theatres and the introduction of actresses heralded the era of private dressing-rooms. An entirely separate apartment, known as "the scene-room" (that is, the room off the scene, or stage), was set apart as a common retiring room. Under date "Oct. 5, 1667," Pepys records: "To the King's House, & there going in met with Knipp, & she took me up into the tireing rooms; & to the woman's shift, where Nell was dressing herself, & was all unready, & is pretty, prettier than I thought. And into the scene room & there sat down, & she gave me fruit; & here I read the questions to Knipp while she answered me through all her part of Flora's Figarye which was acted to-day." Pepys' reference to the "woman's shift" will be the more readily understood when we recall to mind that Colley Cibber, in the eleventh chapter of his Apology, speaks of the place wherein he dressed as his "shifting room." The scene-room had many attractions for the genial diarist, and it was there, on a certain day in May, 1668, that he fell a-kissing of the attractive Mrs. Hughes.

A score of years elapse and we have still no trace of the term "green-room." In 1682 an epilogue was spoken by Smith at Drury Lane on the occasion of the union of the two rival companies, in which the following allusion occurred:

"We beg you last, our scene-room to forbear,
And leave our goods and chattels to our care.
Alas! our women are but washy toys,
And wholly taken up in stage employs."

But the term "scene-room" was at best but an ambiguous phrase to apply to what old Blount denominated "the players' vestry," at a time when scenery was commonly used and as commonly stored in the theatres. Hence, about the end of the seventeenth century the term "green-room" began to be substituted. It seems likely that in the beginning it was a mere corruption of the older phrase, suggested, it would seem, by the hue of the retiring room in some particular theatre, probably Drury Lane. The earliest use of the term that one can trace occurs in Colley Cibber's comedy, Love Makes a Man; or, The Fop's Fortune, originally acted with great success at Drury Lane in 1700. In Act IV, scene 4, Clodio says: "I do know London pretty well, & the Side-box, Sir, and behind the Scenes; ay, and the Green-room, and all the Girls & women-actresses there."

Strange to say, the approximate date thus afforded of the origin of the term "green-room" yields no clue to the period of its general acceptance in theatrical argot. Thirty years later the older phrase, "scene-room," was still pursuing a vigorous existence. Look, for instance, at some of the evidence recorded in 1735 as having been given at the trial of Charles Macklin for the manslaughter of Hallam, his fellow-player. Said Thomas Arne: "I have the honour to be the numberer of the boxes of Drury Lane playhouse, under Mr. Fleetwood. On Saturday night I delivered my accounts in at the property office; & then, at eight at night, I came into the scene-room, where the players warm themselves, & sat in a chair at the side of the fire. Fronting the fire there is a long seat, where five or six may sit. The play was almost done & they were making preparations for the entertainment, when the prisoner came into the scene-room & sat down next me, & high words rose between him & the deceased about a stock wig for a disguise in the entertainment." Moreover, Macklin made a speech to the court in his own defence, in which he said, *inter alia*, "Meanwhile the deceased went into the scene-room, & said I had used him like a pickpocket."

This persistence of the older phrase, concurrently with the use of the term "green-room," is apparently inexplicable. Fielding in his Pasquin, produced in April, 1736, makes the First Player say: "Sir, I dare not go into the green-room; my salary is not high enough; I shall be forfeited if I go in there. An allusion in the same mordant writer's "Historical Register for 1736," produced at the Haymarket Theatre in May, 1737, shows that the old custom of allowing the gallants of the town to frequent the green-room still held good. Replying to a complimentary reference to his critical powers, Lord Dapper says: "Not I, indeed, Mr. Sourwit; but as I am one-half of the play in the green-room talking to the actresses, & the other half in the boxes talking to the women of quality, I have an opportunity of seeing something of the play, & perhaps may be as good a judge as another!"

W. J. LAWRENCE.

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Theatre Building, New York.

Through the courtesy of Mrs. Fiske and her company a special performance of Paul Heyse's drama, Mary of Magdala, was given last Thursday afternoon at the Manhattan Theatre for the benefit of the Alliance. There was a large attendance, and a goodly sum was the result. The performance was magnificent and greatly enjoyed by all present, among whom were the Rev. Dr. J. W. Foley, Rev. Dr. Dunnell, Rev. Thomas H. Sill, Rev. F. J. Clay Moran, Rev. H. R. Hulse, Rev. Thomas R. Slicer, Rev. Father Smith, Rev. Walter E. Bentley, Rev. H. K. Young, and Rev. A. B. Churchman. From the profession were Viola Allen and party, Blanche Bates, Edna Wallace Hopper, Lillian Russell, James K. Hackett, Mary Mannering, Ida Conquest, George Conway, Forrest Robinson, and many others. After the overture, the General Secretary, the Rev. Walter E. Bentley, came before the curtain and spoke as follows:

Ladies and Gentlemen: It is my privilege this afternoon, by request of the New York Chapter, to say a few words to you about the Actors' Church Alliance. Occupying a threefold relation to the organization, that of founder, president of the New York Chapter and general secretary of the whole organization, I am fairly acquainted with all its details, and for that practical reason I have been chosen to make this brief address.

Whenever I refer to the Alliance I always feel like the English clergyman, who having left his sermon at home, nervously announced: "I am sorry, my friends, that I have forgotten my sermon. This morning I must give you what the Lord sends me, but this evening I shall come better prepared." The Alliance and its aims you will find described in your programmes, but there is one great work that should be mentioned, and that is how we send notices of the arrival of our dramatic members to our chaplains (of whom we have 100), asking them to make a social call. This they do, and the result is a better understanding and closer relations are thereby established between the Church and the Theatre.

God is in this work, ladies and gentlemen, and its wonderful growth proves how long it has been needed. We are greatly indebted to Mr. Fiske, Mrs. Fiske and the ladies and gentlemen of the company for this benefit given this afternoon for the Alliance, and I am sure I express your sentiments and voice gratitude when I express our deep sense of obligation to them. This play is a new departure for the theatre, and paves the way for a better understanding of the social and educational mission of the theatre as one of the greatest forces for the betterment of mankind. We need endowed theatres more than endowed libraries, and when the theatre shall be taken more seriously and its marvelous possibility of reaching and influencing human life better recognized, then the Church and the Stage will march hand in hand and all humanity will be benefited and will rejoice.

The Rev. Thomas Van Ness preached recently in the Second Church, Copley Square, Boston, before the local chapter of the Alliance on "The Religious Significance of the Parsifal Play as Seen at Bayreuth." There was a very large attendance. The reverend speaker described the story of the legendary hero, Parsifal, whose life was so closely associated with the search for the Holy Grail. He recounted graphically the incidents of the play as shown in its production, and in closing he said:

This play teaches us the necessity of the purity of the heart, for only those of pure heart can be strong. Another obvious lesson is that physical courage alone is not sufficient. Further, we learn that we to-day are being saved by love and pity. The knights in the play were saved by Parsifal, who was willing to encounter anything. Thus it is shown that the same efforts are made daily for us. The fourth lesson we learn is that it is possible for us to enter the divine life. The power of the Almighty stands at our disposal. God gives us the physical power as soon as we stand ready to obey His laws.

Special interest attached to the service owing to the forthcoming production of Parsifal in Boston in the near future.

The Boston chapter held a reception recently in Gilbert Hall, Tremont Temple. George W. Shinn, President, occupied the chair and introduced Earl Carter, who contributed two vocal solos very effectively—one the "Armorer's Song" from Robin Hood, and the other "Let all Obey," from the Enchantress. Then followed a most interesting reading by Mrs. Jennie Folsom Morrill, of Stephen Phillips' poetic tragedy, Paolo and Francesca. Mrs. Folsom, both by her appearance and delivery, charmed her critical hearers an deasily succeeded in conveying the varied moods of the different characters in the play straight from her own heart to that of every listener. There are lines in this new version of an old story that thrill with a power derived from Shakespeare, whom none can read without appreciation and delight.

The regular Thursday tea of the Boston Chapter was attended by Mrs. D. P. Bowers, Mrs. E. R. Phillips, of the Bowdoin Square Theatre; W. G. Stewart, of the Boston Theatre, and James Thompson, of the Rogers Brothers' company. May F. Monroe was the hostess and tea was poured by Dr. Anna G. Richardson, of the Vincent Hospital staff. The Chapter is planning a Christmas tree and entertainment for the children of Dorothea Dix Hall next Monday afternoon, Dec. 22, at 5 o'clock. Mary C. Crawford is the chairman of the committee, the other members being Belle Hasbell, Mrs. John Craig, Mrs. Edward Wade, and Mrs. Florence M. Newhall. Toys, candies and useful gifts will be distributed on the occasion.

The thirty-second regular service of the New York Chapter was held in St. Leo's Roman Catholic Church, East Twenty-eighth Street, on Sunday afternoon, Dec. 14, at 4.30 o'clock. Father Thomas J. Ducey, pastor and chaplain, conducted the service and preached the sermon. There was a very large congregation present and announcement of the forthcoming benefit was announced from the pulpit.

In his sermon at St. Leo's the Rev. Thomas Ducey spoke in very plain terms of the theatre and its influence. He said in part: "I realize, and so does the Catholic Church, that the stage and the theatre should be an exalted and purifying teaching factor in civic and national life. There are many reasons to question, however—and many of you know it too well—whether the theatre and the actors on the stage to-day are fulfilling the mission of the theatre. Those who build and manage theatres do it solely for money. They know the tastes of their customers, and, I may add, they pander to those tastes. A theatre conducted in a way to be safe for the morals of youth would not pay. The claim that the theatre is a school of morals is false. In its evil days the theatre sinks to the bottom of the scale of decency, and in its best days it is scarcely to be commended."

THE SENTIMENT FOR INDEPENDENCE.

At the matinee of The Crisis at Wallack's last Saturday afternoon there were a dozen calls for Mr. Hackett after the third act, which culminated in demands for a speech. Mr. Hackett addressed the audience briefly in these words:

"*My very good friends:* It is a great pleasure to thank you for this unusual demonstration, and to those who may be interested I wish to say that the success of this play has meant a great deal to many people, including the author and my humble self. But the most far-reaching effect of its great success has been the moral influence it has exerted on the fight for independence for things dramatic in this country. I refer to the movement now headed by Mrs. Fiske, Miss Crosman, Miss Isabel Irving, two or three others and myself. And I wish to state publicly for the benefit of those who may be interested, that it is my firm conviction that by a year from this coming New Year's there will not be a town or a city in the Union, whose theatrical doors are now closed to us, that will not have a playhouse that is independent, so that we, as well as others, may appear there annually before the public."

Mr. Hackett's references to the cause of dramatic independence were received with enthusiastic applause, and at the conclusion of his remarks the audience cheered.

REFLECTIONS

Martin J. Dixon, of the Third Avenue Theatre, representing a company, has purchased the well-known drama, Marked for Life, and will probably give it an excellent scenic production at a local theatre for three weeks in the Spring.

On receipt of a very heavy bulldog in Detroit sent by express by Gus Hill to Tom Hodgeman, advance man for Spotless Town, Mr. Hodgeman concocted a very clever advertising scheme. That he is not now in jail is due to a clever "gift of gab" and sheer good luck. Twelve men were engaged to hold a life net on a prominent street near the theatre. The dog was made to leap from a seven-story building, alighting in the net. After the performances all connected with the affair were "handled" by the S. P. C. A., and an official examination of the dog was made by them. The animal was not injured in the least, and seemed to enjoy the experience, and all concerned enjoyed it because a tremendous crowd has gathered to see the canine "leap for life."

Alfred Austin, the poet laureate of England, has written a play concerning the battle of Flodden Field for Beerbohm Tree. It is announced that Mr. Tree will present the drama at His Majesty's Theatre after the run of Tolstoi's Resurrection.

Fred N. Innes, the bandmaster, is seriously ill with rheumatism in St. Louis.

Richard Mansfield is taking advantage of his New York engagement to renovate his private train of ten cars used when he tours. Mr. Mansfield's personal car is said to have cost $30,000.

Helen Bertram has been engaged for the title-role in Peggy from Paris, opening in Chicago on Jan. 26. Dorothy Morton will succeed her in The Prince of Pilsen.

Daniel Sully has brought suit in the District Court of Elizabeth, N. J., against George W. Jacobs, manager of Jacobs' Theatre, for $300 damages. It is alleged that Manager Jacobs canceled Mr. Sully in The Parish Priest in order that he (Jacobs) could play 'Way Down East on Dec. 13. Mr. Sully claims that Jacobs' treatment was unprofessional and unbusinesslike.

Chauncey Olcott will play his annual engagement in New York next season at the New Majestic Theatre, presenting a new play by Augustus Piton. Mr. Olcott's present tour will end on June 1, and he will go directly to his new house at Saratoga to spend the Summer.

Augustus Piton will leave New York on Jan. 1 for his Winter home in Florida, where he will remain until April.

Harry Rose, the stage-manager, who killed his wife on Sept. 27, was brought up before a commission appointed to inquire into his sanity last Thursday. After considerable testimony from physicians the hearing was adjourned for a week.

Mrs. Clarence O. Montaine and Anne Beveridge Cameron, alumnæ and undergraduate, respectively, of Vassar College, constituting the committee appointed to select a play which the Vassar girls should witness at their annual midwinter theatre revel, have notified Sam S. Shubert that Aubrey Boucicault's Heidelberg has been chosen.

Mr. Richard Ganthony, the author of A Message from Mars, with Mrs. Ganthony, arrived on the *Kaiser Wilhelm der Grosse* for a short visit to New York.

Townsend Walsh writes to THE MIRROR: "Regarding a statement that the business of The Wizard of Oz in St. Louis was not up to expectations, permit me to say that the gross receipts for the Olympic Theatre engagement were $13,058, and this was entirely satisfactory to Mr. Hamlin and to Mr. Short, manager of the theatre."

Charles B. Dillingham, according to report, will probably take over the lease on the theatre now known as Mrs. Osborn's Playhouse.

Fred Mace took the part of Mr. Pinespple in A Chinese Honeymoon at the Casino at short notice last Friday night, owing to the illness of Thomas Q. Seabrooke, and his portrayal won much applause.

Frank Daniels will appear next season under the management of Charles B. Dillingham. A new opera is now being written for him by Harry B. Smith and Victor Herbert.

The Defender company struck at the Amphion Theatre, Brooklyn, and did not play matinee or evening on Saturday last. They wanted salaries due, and the money not being forthcoming, they declined to play.

Alice Fischer had a reception and was presented with a loving cup when she appeared on Dec. 14 at her home town, Terre Haute, Ind.

E. S. Willard has accepted a new play by Harrie K. Chambers, of this city.

Reginald De Koven and William G. Stewart, of the American School of Opera, will give a "Mess Party" to the pupils of the school on Dec. 29.

The new Greenroom Club held its first banquet in its quarters in Forty-seventh Street last Saturday evening. More than a hundred members and guests of the club were present, and the organization began its career with every prospect for success.

The Cercle Française of Harvard University presented Le Menteur at the Bijou Theatre, in Boston, on the afternoon of Dec. 13. The performance was creditable and was attended by a distinguished audience.

Floradora will follow The Ninety and Nine at the Academy of Music, opening Jan. 29.

George Bernard's company, presenting a revival of Costa, left this morning, Dec. 23, for Ogdensburg, N. Y., where rehearsals will begin to-morrow. The company will open Christmas day. After a tour through Canada, including a special performance in Ottawa, where Lord and Lady Minto will attend, the company will tour the West.

There is another new theatre rumor afloat in Rochester, N. Y. The story has gone forth that another playhouse is to be built to replace the present Empire Theatre, and that the promoters are considering a suitable plot of ground to build on. It is stated that the theatre will be in the charge of Lem B. Lampert and Son, who will design the building. Henry C. Jacobs, the present manager of the Empire, will be the lessee of the new house, it is said.

The New National Theatre in Rochester, N. Y., opened last night, Dec. 22, with The Chaperons as the bill.

An interlocutory decree of divorce was granted by Judge McLean in the Supreme Court in this city on Saturday separating Mr. and Mrs. H. Henry Wimmett (Marie Wilson).

The Iroquois Theatre Company, of Chicago, secured on Dec. 15 a permit to erect a new theatre at 79-85 Randolph Street, Chicago, at a cost of $300,000.

Stanley Hawkins has interpolated a new song, "Tennie," in The Silver Slipper at the Broadway.

Oscar Hammerstein's new Drury Lane Theatre in West Thirty-fourth Street will be ready for opening next Autumn, it is announced.

William Norris resumed his role in A Country Girl at Daly's last Wednesday after being laid up for a few days with the grip.

Sarah Bernhardt, it is said, has already had a monument erected for herself in a Paris cemetery.

Mrs. Carrie Nation is writing a temperance play in which she means to appear soon.

Gabrielle d'Annunzio has written two more plays for Eleonora Duse, who probably will present them this season in Italy.

Wilson Barrett presented his latest play, The Christian King, for the first time, in London, on last Thursday evening at the Adelphi Theatre. The play and the production won high praise from the London critics.

It was announced last week that when Stephen Phillips' drama, Ulysses, is produced in New York, in February, Charles Dalton will play the title-role and Hilda Spong will appear as Calypso.

A rumor is abroad that the Bostonians will start on a tour of the world in January, sailing from Vancouver for Australia. The story has a saving clause. It is: "If the company can cancel their remaining dates for the season."

The engagement is announced of Olga Flinck, of Mrs. Le Moyne's company, to Professor Henry A. Perkins, of Trinity College, Hartford.

The sophomore class of Columbia College gave its annual theatrical performance last Thursday evening in Carnegie Lyceum. The play presented was Joseph J. Dilley's farce, A Glimpse of Paradise. The performance was repeated on Friday and Saturday.

Mrs. Langtry's New York engagement in The Crossways will begin at the Garrick Theatre on Dec. 29.

A. M. Palmer, who has been ill, is expected to be able to resume his managerial work with Richard Mansfield this week.

Elsie De Wolfe will present Mrs. Willoughby's Kiss in this country, under management of Nat. Roth.

Lulu Glaser, having regained her health at the Virginia Hot Springs, resumes her tour in Lolly Varden at Buffalo this week.

New York friends of George Ade are arranging for a George Ade night at Wallack's Theatre for the second week of the engagement of The Sultan of Sulu, Mr. Ade's musical satire that is to open next Monday night. Unusual interest is being taken in Henry W. Savage's Broadway presentation of the popular humorist's famous piece.

E. M. Leonard has finished a four-act melodrama, Fencing with Fate, which is to have an early production in this city.

Lillie May White, who was featured in When the Harvest Days Are Over, was taken seriously ill Dec. 13 with threatened pneumonia, and could not play at the matinee or night performances. Dr. Leary, her attending physician, ordered a complete rest and in consequence the tour of the company has been abandoned. Miss White will go to her home in Canada for a few weeks before resuming her tour.

ENGAGEMENTS.

Harry Tansy, for Lost River.

Reno Marston, for The King of Detectives, to play the Salvation Army girl.

Nellie M. Grant, formerly with Louis Mann, as ingenue with Pilar Morin.

Edith Talbot, for The Little Mother.

Alfred Mayo, for A Black Hand.

Fred Forrester, with Charles B. Hanford.

Richard Thompson, for The Queen of the Highway.

Ann Lee Willard, for Notre Dame.

Annie Allston, for Searchlights of a Great City.

Arthur C. Pell, as musical director of Mrs. Leslie Carter's Du Barry. He began with the company at the Hollis Street Theatre, Boston, Dec. 15.

William C. Mandeville, for The Sultan of Sulu.

Chris Blackman, for Forget-Me-Not, with Lorraine Hollis.

REUBEN IN NEW YORK.

Reuben in New York, a farce-comedy in three acts, by John Curran, was produced for the first time Nov. 15 and made a hit. The piece has a funny and complicated plot, and reports from the cities it has played say that both play and players have given satisfaction. The cast includes Joseph Kearney, Charles L. Banks, George H. Adams, William Souther, Hampton Durand, Henry Cooke, Gertrude Barnes, Toulia Adams, Lily Adams, Marjorie Fair, and Florence Cooke.

MATTERS OF FACT.

Owing to the sudden closing of A Runaway Girl in Philadelphia on Dec. 13, Harry Dickson, who staged Cowdin and staged the production, finds himself disengaged and open to offers. He may be addressed care of this office.

Frank Lea Short has studios at 603 and 604 Carnegie Hall, this city.

Richard Ganthony, the author of A Messenger from Mars, recently produced his latest play, The Prophecy, at Fulham, London, with success. The critics were generous in their praises and proclaimed the play a success. Negotiations are now in progress toward a production at one of the central London theatres. Meanwhile Mr. Ganthony has come to America and will consider proposals for the rights of the piece for this country.

John Hay Conner, playing leads and heavies, will be open to offers after Jan. 3. He should be addressed care Actors' Society.

Harry Allen is disengaged as agent and may be addressed at 226 West Forty-sixth Street.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

Gillett's musical dogs are the headliners. Others are Charles Guyer and Nellie Daly, Matthews and Harris, Smith and Fuller, McWatters and Tyson, the Pantzer Trio, Rosa Naynon's cockatoos, Lenny Hosball, Mr. and Mrs. Darrow, Raymond Teal, Orville and Frank, Clifford and Hall, the two Pucks, Tommy Baker, Sesso, Osav and Delmo, and the biograph.

Tony Pastor's.

The Russell Brothers in A Romance of New Jersey are the stars of a bill that includes Snyder and Buckley, Barry and Halvers, J. Evans Lloyd and William Waltons, Little Lee and his dog, Baxter, Wilson and Sadler, Hutchinson and Bainbridge, the Gagnouxs, Phillips and Hamilton, the Mitchells, Stoddard and Leslie, Hubert De Veau, and the vitagraph.

Proctor's Twenty-third Street.

The Holly Tree Inn, founded on Dickens' story, and Dolan and Lenharr, are the features of a bill that embraces Press Eldridge, Bonza and Arno, Cooke and Clinton, Lacey and Dean, the three Jeraldos, Francis Le Page, the Yale Duo, Winslow Brothers, Brown Brothers and Wright, J. Warren Keane, Odette, Sexton and Greene, and Paley's kalatechnoscope.

Proctor's Fifth Avenue.

The stock company presents The Bells of Haslemere, the English melodrama, with Minnie Seligman, William Bramwell, Florence Reed, Florence Leslie, Ivah M. Wills, George E. Bryant, John Westley, and Paul McAllister in the leading roles. The vaudevillians are Billy Carter, Corbley and Burke, Albert C. Waltz, and others.

Proctor's 125th Street.

Alone in New York, with Adelaide Keim and Ned Howard Fowler in the principal parts, is the offering for the week. Duncan Harris, Louis Brewer, Sol Aiken, Lorie Eddinger, and others are in the cast. James J. Morton, Spencer Kelly, and the kalatechnoscope entertain between acts.

Proctor's Fifty-eighth Street.

The permanent stock company is seen in the melodrama, Woman Against Woman, with Edna Archer-Crawford and Benjamin Horning in the leads, assisted by Charles W. King, Richard Lyle, Margaret Kirker, Bessie Lea Lestina and others. The vaudeville numbers are A. O. Duncan, Professor Dodd's dog, and the kalatechnoscope.

Hurtig and Seamon's.

Al Leech and the Three Rosebuds head a bill that includes Louis Simon and Grace Gardner, Delmore and Lee, Lew Hawkins, Lamar and Gabriel, Lobby and Trayer, Selma Rawlston, Lulu Beeson, and the vitagraph.

Weber and Fields'.

Twirly Whirly and the new travesty, The Stickiness of Gelatine, serve as vehicles for the talent of the clever stock company. This programme will be continued indefinitely.

THE BURLESQUE HOUSES.

Dewey.—The Topsy Turvys are this week's attraction.

Miner's Bowery.—The Bohemian Burlesquers are here this week.

London.—Al. Reeves' company holds the boards.

Olympic.—The entertainment is furnished by the Rose Hill English Folly company.

LAST WEEK'S BILLS.

Tony Pastor's.—The Colby Family made a hit of the most emphatic kind in their diversified musical act. The children were especially well received, and the boy gave an excellent and amusing imitation of Creatore, the Italian bandmaster, with all of his eccentricities. Edwin Latell, with his saxophone, bells and banjo, and his unfailing good humor, kept the house thoroughly interested for twenty minutes. His assortment of new gags caught on very nicely and his burlesque on Ching Ling Foo is as good as ever. William Cahill Davies, who has taken to wearing a Tuxedo suit, was eminently successful with his songs and witty remarks. He introduced a new song called "The Crowd on McNally's Back Stoop," that set the gallery whistling from the start, and is bound to achieve great popularity. Bailey and Madison, who do one of the best and liveliest knockabout and acrobatic acts on the boards, kept the audience shrieking during their entire act. They work quickly and never lose a chance to win a laugh. The Broadway Trio have a very poor copy of Prevost and Prevost's act, which is not improved by a collection of the oldest and most wearisome conundrums that ever came over the footlights. They sing fairly well. Sophie Burnham sang several songs very nicely. Evans and St. John were amusing in their sketch, The Effervescent Pair. Guy and Aggie Button did an act that brought back memories of many others. Doll and Burden did a neat and pleasing club-swinging and musical specialty. John Dempsey, who is not well known here, jumped into favor at once with his very clever dancing and eccentric comedy work. The writer saw him at six o'clock in the evening and he was given a genuine encore by the few people present, and any one who has ever tried to wake up a "supper show" audience can appreciate just how good Mr. Dempsey is. It is more than likely that if he had a good act fixed up for him he would be a formidable rival of Charles T. Aldrich. Higgins and Phelps, Welch Brothers, Frank Ducrot, and the vitagraph were also in the bill.

Keith's Union Square.—Mattie Keene and company headed the programme in Ella Wheeler Wilcox's sketch, Her First Divorce Case. Miss Keene was very effective as the lawyer, and she was ably assisted by Edward Archer, M. Lawson, and J. H. Phillips. Al. Leech and the Three Rosebuds in Examination Day at School, and Walter De Roy and Florence Clayton in Hogan of the Hansom, met with their usual success. Joe, Myra and "Buster" Keaton scored one of the big hits of the bill in their quaint comedy comedy, in which Joe does some extraordinary acrobatic work and "Buster" in his own inimitable little way convulses the audience. The act went with a rush, and the Keatons began their tour of the Keith circuit in the "two-a-day class" with a decided boom. Louis Wesley sang "Rufus Dooley," and fooled the audience with Peter F. Dailey's old gag, "Is there a doctor in the audience?" This went so well that he fooled them again by singing a song "backwards," by the good old ante-bellum trick of facing the drop. He should insert the third of the series, which is the one about having the words of the song on page seventeen of the programme, and then his act will be complete. Madame Wynne-Winslow, who was a society woman of St. Louis, made her first appearance on any stage, with great success. She is a handsome woman, and has a very sweet soprano voice, which gives evidence of careful cultivation. Mrs. Winslow is perfectly justified in adopting the stage as a profession, because she has the talent and appearance that will insure her success. The Bootblack People did some very good acrobatic work. The Nice Twins are a clever team of singers and dancers. Brooks Brothers made a hit with their comedy. Others were the Polly Trio, Wesson and Frank, Conner and De Vee, the Romany Trio, Willie Weston, and the biograph.

Proctor's 125th Street.—That merry comedy, All the Comforts of Home, was splendidly presented by the stock company. Pretty and clever Adelaide Keim had abundant scope for her comedy talents in the role of Fifi Oritanski, and gave her admirers a treat when her dainty figure was shown in the fancy costume the part calls for. Ned Howard Fowler as Alfred Hastings, Sol Aiken as Bender, Charles M. Seay as Tom McDow, Ada Levick as Mrs. Bender, and Florence Leslie as Mrs. Pettibone were excellent. Arthur Buchannan, who has been with the Proctor companies in Montreal and Albany, was given a warm welcome and is a valuable addition to the New York forces. He played Augustus McSnash very cleverly. Between the acts the audience was well entertained by Lee and Kingston, Professor Dodd's dog, and the kalatechnoscope.

Proctor's Twenty-third Street.—The Russell Brothers, assisted by John Russell, Jr., and Annie C. Russell, presented A Romance of New Jersey, by George M. Cohan, with great success. The popularity of these favorites remains undiminished and they scored a hit of large proportions. Ward and Curran displayed their new act, which is one of the best things they have ever done. Dixon, Bowers and Dixon did some lively tumbling and good comedy work in their "rube" skit. Good gymnastic stunts were done by Orville and Frank. The Mennings, in a sketch; Whalley and Whalley, musicians; Moe and Goodrich, skaters; Tom Ripley, with some jokes that had seen better days; Gilbert's trained goats, Perry and Alpha, entertainers; Reid Sisters, acrobaties; Margaret Scott and her pickaninnies, and the kalatechnoscope were the other numbers.

Proctor's Fifty-eighth Street.—Fallen Among Thieves, with its thrilling climaxes, kept the audiences at the top pitch of enthusiasm throughout the week. Edna Archer-Crawford once more portrayed the suffering heroine, and had her tears in good working order. Asa Lee Willard was also seen to excellent advantage in the leading role, and confirmed the good impression he has made heretofore. Georgia Lingard and William Cullington were also good. Press Eldridge jollied the audience between the acts, and the kalatechnoscope was seen as usual.

Proctor's Fifth Avenue.—A fine production of Hoodman Blind drew large and well-pleased audiences last week. William Bramwell was forceful and effective as Jack Yeulett, and shared the honors with Minnie Seligman. Good work was done by Verner Clarges, Florence Reed, Ada Levick, and Gerald Griffin. The olio introduced Billy S. Clifford, Coogan and Bancs, Lillian Goldsmith, Marcetti Brothers, Leighton and Leighton, and the Yale Duo, expert club jugglers.

Hurtig and Seamon's.—Madame Eugenie Mantelli received an enthusiastic welcome and made her New York vaudeville debut. She rendered arias from various well-known operas in a very delightful and artistic manner. Charles T. Ellis and company presented their new and amusing sketch, Our New Girl, which proved a successful laugh provoker. George W. Day, overflowing with good jokes and songs, found no difficulty in keeping the audience amused. Artie Hall proved as great a favorite as ever and won her share of the applause. Winschermann's bears displayed an intelligence that was almost human and their marvelous tricks show the effect of long and careful training. Goggin and Davis scored a decided success with their merry antics. The Tscherkess Trio contributed a vocal number which was very pleasing. Bush and Gordon in their grotesque tumbling act, and the vitagraph completed the bill.

The Burlesque Houses.

Dewey.—W. B. Watson's American Burlesquers had some good features, the best of which was Adgie and her lions. Adgie does a new act that is very fetching. She begins by a little speech, in which she tells the history of her pets. She then enters the cage and does a Spanish song and dance, which the lions observe with much calmness. She takes great liberties with the male lion, who did not seem to mind it in the least. Taken all in all, the act is very smart. Selbini was also an excellent feature. The Sisters Batchellor, the Vedmars, and Hayman and Hayman were fair. West and Williams sang a parody on the latest popular success, "Rosie O'Grady," and also told the stories about chewing bread for parrots, and the man who was cured of the toothache by having his wife kiss him, and others of the same novel character. They will not be able to retain this novel material long, as it is sure to be appropriated by less enterprising comedians. The entertainment closed with Krausmeyer's Alley, with W. B. Watson as Krausmeyer.

Miner's Bowery.—The Thoroughbreds, with the Empire City Quartette, Polk and Tresk, Odell and Whiting and others, did a good week's business.

London.—The Bon Ton Burlesquers pleased the patrons with Tuttifrutti and A Daffy Shop, in which Grace Leonard, the Simpsons, and Byron and Langdon appeared to advantage.

Olympic.—Clark's Royal Burlesquers succeeded in amusing good houses with Bartell and Reynolds, Rosalie, Crawford Sisters, and Kelly and Davis in prominent parts.

THE STICKINESS OF GELATINE.

Travesty by Edgar Smith; lyrics by R. B. Smith; music by W. T. Francis. Produced Dec. 18.

Count Carolus Ellery .... Lew M. Fields
Lord .... Peter F. Dailey
Mr. .... Charles A. Bigelow
[illegible]

Humming Birds and Onions, that rather insipid addition to the merry burlesque, Twirly Whirly, was withdrawn from the stage of Weber and Fields' on Thursday evening last, and in its stead a new and delightfully entertaining bit of nonsense, called The Stickiness of Gelatine, was substituted. As may be guessed from its title, the new offering is a travesty on Clyde Fitch's play, The Stubbornness of Geraldine, in which Mary Mannering is now appearing at the Garrick.

The steamship deck scene from the original play was reproduced, and all the principal characters were toyed with in the way that is so effective at this popular music hall when the clever people in the company are supplied with the proper material. It was late when the new piece began, and it was not over until 11.45, but it was so good that people forgot all about trains that had to be caught and lobsters that had to be attended to, and remained, as it were, glued to their seats by the very pleasing Stickiness of Gelatine. There was a swing and dash to the whole affair that was utterly lacking in the "Onions" affair, which it is to be hoped has been handed over to Commissioner Woodbury, who attends to the carting away of things of that sort.

The festivities began with a jolly chorus called "Hi, Hi, the Sea," and when Peter F. Dailey, made up as an exaggerated English lord, in a tight-fitting grey suit and smoking an immense bull-dog pipe, took his constitutional along the deck and made the ship list heavily toward the audience, the laughter began and kept on increasing to the end. He sang a song called "Ephraim," which was rather tame but was made interesting by his Daileyesque methods. Louise Allen, as Mrs. Brinton, portrayed the utterly world-weary seasick traveler to perfection, and by her fine legitimate work went up several notches in public favor. Miss Allen is very clever, and it is scarcely likely that Fay Templeton will suffer from "singer's sore throat" while Miss Allen is around, ready and able to fill her place at a moment's notice. Miss Templeton played Gelatine, and while her imitation of Miss Mannering was not very accurate, she gave an interesting performance. Her new coon song, "I Never Loved a Man as Much as That," received several hearty and well deserved encores.

Joseph M. Weber played the German companion of Gelatine and was immensely amusing. He called for a lunch that would have given a qualm to an able-bodied German on dry land, and when the stewardess remarked that the lunch would be up in a few minutes, and Weber replied dryly that he guessed his breakfast would be up about the same time, the house went into an convulsive session of mirth. William Collier, in a gown dress, burlesqued Amy Ricard as the breezy Western girl with much skill. Lew M. Fields, as the Hungarian lover of Gelatine, added another to his excellent bits of character work and was especially good in his scene with Miss Templeton. Charles A. Bigelow was almost lost in the shuffle, as he had but little to do.

The Oceana banjo quartette, made up of V. L. Ossman, Henry Six, F. B. Dunn, and F. A. Hoop, accompanied a medley of popular songs at the finish. The curtain fell with the entire company waving handkerchiefs and flags, and singing the chorus of "Ramble." It was the most effective finish ever seen at this house, and sent the audience out into "beautiful, bad Broadway" smiling and happy.

The lyrics of the new scene were written by R. B. Smith and the music by W. T. Francis. The burlesque was done by Edgar Smith, the regular librettist of the theatre, and shows that his hand has not lost its cunning.

The house was crowded, of course, and everybody seemed pleased that Weber and Fields had scored another bull's-eye. Twirly Whirly, improved and freshened, and with Lillian Russell as radiant as ever, preceded the new travesty.

THEY ARE NOT IRISH COMEDIANS.

The following letter has been received:

Pittsburg, Pa., Dec. 19, 1902.

To the Editor of The Dramatic Mirror:

Sir.—We notice in this week's issue in the write-up of last week's bill you state that we defied the edict of the A. O. H. and that our act was greatly enjoyed by the German part of the audience. One would imagine from the above notice that we made a specialty of roasting the Irish race, which is not the case. We wish to state that we do not wish to style ourselves as Irish comedians. Furthermore, we do not mention the Irish or Ireland during our conversation. Our make-up is eccentric and looks no more like an Irishman than a Hebrew or German. Trusting you will kindly correct the error, we remain

Very truly yours,

Fisher and Carroll.

It will be news to the profession and to the patrons of vaudeville to learn that Fisher and Carroll are not Irish comedians, but The Mirror cheerfully gives the information for the benefit of those who have been under the impression that they are. Their make-ups and dialects certainly suggest that this is the case, but as long as they say it is not so that settles it, as they are the parties most interested. It is true that one of them departs occasionally from the brogue and uses the sea-lion language, but that hardly justifies them in being classed with Captain Webb's pets. The Mirror would like to hear from the Russell Brothers, John Kernell, Eddie Girard, Walter Le Roy, Tom Nawn, William Cahill Davies and a few others in reference to the classification of their specialties, in order that possible mistakes may be avoided when it is necessary to refer to their work on the stage.

DEWEY THEATRE BALL.

The friends of Maurice Kraus, of the Dewey Theatre, will gather in large numbers on New Year's Eve, at Tammany Hall, at the annual mask ball given under the auspices of the association named after Mr. Kraus. Three large burlesque companies that will be playing in New York that week will combine in one grand ballet that will be danced at midnight, to usher in the new year in proper form. Robert Recker's famous orchestra will be increased for this occasion to fifty pieces, so the dancing will be continuous from the time the ball begins until 1903 is well under way. Everybody who is anybody in the world of vaudeville and burlesque, who is in or near New York on December 31, will be present, and what is generally termed a "royal good time" is expected.

A FEMALE WOMAN IMPERSONATOR.

Earle Remington is chuckling over a notice she and her husband received in the Pittsburg *Telegraph* after their appearance at the Duquesne in that city last week. The notice runs as follows: "William E. Hines and Earle Remington have a clever number in their unique character creations, in which Remington assumes the part of a woman with great success." Miss Remington will send the critic one of her latest photographs, as a slight testimonial of her appreciation of his unique appreciation of her work.

THE PEOPLE OF VAUDEVILLE LAND.

O, here are the people of Vaudeville Land,
The good people who never grow old;
Whose one sole aim in this is the killing of care
And the warming of hearts that are cold.

The big, jolly comedian's smile is as broad
As the span of his merriest quips,
And the sister-team try to make good with the boys
By their cut and dried capers and skips.

See the musical mokes, with their funny make-ups,
And their cornets and fiddles and chimes;
They are sure they're the funniest folks in the bill,
But have hard work to prove it at times.

Then the acrobats, too, in their fleshings of pink,
They can pose with the greatest of ease,
Without heeding the "knockers," who boldly assert
That their act is "right plum on the cheese."

There's the comedy duo, a man and a maid,
Who imagine they know how to dance;
They are telling of him down in Boston, last week,
When they "put old man Keith in a trance."

The magician, the Jew, the soubrette, with her pipes,
The trained dogs and the juggler and coons;
The balladist cute and the quirky grotesques,
With their faces made up like baboons.

With their "mugs" framed in "scraps" and their dialect thick,
Come the sidewalk-conversing two micks;
They have skulls that can stand without cracking, from welts
Of the heaviest blackthorn sticks.

They're a jolly old crowd, are the vaudeville gang,
And they always keep up with the band;
So long life and good dates and "good money," I say,
To the people of Vaudeville Land.

Maurice E. McLoughlin.

OBSERVATIONS BY HOUDINI.

Manchester, England, Nov. 28, 1902.

Here in Manchester there is nothing talked of but the result of the libel case brought by Manager Hardacre against Mr. Hoolt, who refused to grant him a renewal of license on the ground that Mr. Hardacre was not a fit person to hold a license. This lawsuit is attracting great attention and it will be some time before it will be ended. The "washing of dirty linen" is something awful, and all the chief officials of the Manchester Police Department are being dragged into the affair. Some of the evidence is appalling, for some of the police say "rude" things about the members of the theatrical profession. One ex-policeman even goes so far as to say that there are a few respectable policemen on the force. Whole pages in the papers are devoted to evidence, and things are at the present time in a much jumbled state.

In one of my late letters I mentioned a so-called artist named Nebel, who would book work and then telegraph for fares. He used this means of obtaining fares, and if he traveled to where the money he had received would take him he could easily have gone twice around the world and then to America. The police in Germany, however, do not encourage globe-trotters, especially like Nebel, so they gave him four months in prison at hard labor to reflect on his evil ways.

Cleo de Merode has been engaged in Köln and Stuttgart at the highest salary ever paid to any vaudeville performer in these cities. Her engagement in München was a great success. Henry de Vry, the well-known German projector of marble statues, has been in London and has perfected a contract with the Palace. In Leipzig, James Bard and Harry La Marr are startling the natives with their wire acts. As they are at opposition theatres the people first watch one then the other, to see who is superior. At the Wintergarten, Berlin, Mason and Forbes, Kara, Loulou Glover, Emile Gautier, and Gururra are the drawing cards for November.

Heloise Titcomb is back again in Budapest, at the new theatre. The Marco Twins are in Appollo, Dusseldorf. At the New Central Theatre, in Leipzig, Staley and Birbeck and the Braatz Brothers are headliners. Albertus and Bartram are at the Battenberg Theatre. I think this must be their seventh visit to that city, as they come to Leipzig as regular as clock-work. Bud Snyder is in Vienna. Northen B. Smith is with Circus Carré as the star feature in Bremen. Circus Carré intends to stop variety at Amsterdam and will put the circus in for three months.

In Paris the musicians have been on an American strike, and have won to a certain extent. They all struck for some grievances and all are back at work (or play) again. It was a very funny affair and almost uncalled for, but as they have obtained what they were striking for, with the exception of the small theatres, it was a good move. Had they lost it would have been very bad. Director Thorn, of Lemberg, is in England looking for acts for his theatre. This is Thorn, of Darwin and Thorn, that traveled through America some years back with an illusion show. Leonidas, the great dog trainer, is in Constantinople with his own company and is creating a furore. He has over 125 dogs in his act, and it seems as if he were collecting dogs as a hobby. Eugenie Fougere is still in Dresden, having been prolonged owing to her success. Isidore Isaac Wolfing is still very busy in München, breaking in his sporting act, in which he will use two horses and four dogs. He has managed to obtain one of Germany's foremost lady riders to work the show for him. Not content with this act, he has also taken the management of the celebrated Hellweg Brothers, who do some marvelous hand balancing feats. The report that Wolfing married a Spanish dancer is not true, but simply the rumor of a sensational theatrical newspaper.

Diavolo is being eagerly sought for by managers on the Continent, as all the riders that were going to do the "loop the loop" have lost their nerve and none of them will attempt it. Mrs. Barber will have to go to Berlin or France and scoop in the marks and francs. I am booked in England until end of December, then will open at Rembrandt Theatre, Amsterdam, Holland. I offered the theatre management $500 to release me from my contract, but they have refused, so I will have to leave England until my continental work is all filled. In Leicester I broke Dan Leno's record for drawing money to the Pavilion. In fact, I have broken all records for paid admissions in every city that I have appeared in.

Harry Houdini.

THE NAWNS COMING HOME.

A letter received from Tom Nawn by The Mirror conveys the information that he and his family will soon arrive in San Francisco, where they will open their American tour at the Orpheum on Jan. 4. Mr. Nawn states that their long engagement in Australia has been extremely pleasant and that Harry Rickards did everything possible to make their stay enjoyable. Not one unpleasant incident occurred, and the patrons of Mr. Rickards' fine theatres were more than enthusiastic over the sketches presented by the Nawns. Their health has been excellent and the weather has been like the balmy days of Spring during their entire trip.

"GENERAL PEANUTS" DEAD.

"General Peanuts," the well-known Japanese dwarf, who was two feet one inch high, was found dead in bed in his room at 207 East Fourteenth Street on Wednesday morning last. He was thirty-eight years old and had traveled with the big circuses for years, impersonating a midget policeman. Of late he had been with the Forepaugh-Sells Circus, but left it about a month ago and came to New York. "General Peanuts" was the only name by which he was known.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

TOM NAWN AND COMPANY

Have just completed a successful seven months' engagement in

Mr. Harry Rickards' Australian Theatres.

Open Jan. 4th at San Francisco in the Orpheum Circuit B. F. Keith's to follow.

SUCCESS! SUCCESS! SUCCESS!

WARD AND CURRAN

IN

THE TERRIBLE JUDGE

Have struck the mine; not a gold mine, but the mind of the people. SOMETHING THAT LEAVES AN IMPRESSION. 28 MINUTES OF CONTINUAL LAUGHTER. Booked solid from Sept. 15, 1902, till May 25, 1903.

Address Harrison Ave., Van Nest, New York City.

SAM D. DRANE

Played the Bon Ton Theatre, Jersey City, with Russell Brothers Co. week of Dec. 8.

N. B.—What the Jersey City *News* says:

"Sam Drane a very droll comedian with a serious, John Kelly-like sort of face, kept the audience in a roar for 20 minutes. He makes the people laugh by simply standing and looking at them, and then makes them applaud by singing coon songs and giving a clever monologue."

Week Dec. 22, Proctor's Theatre, Albany, N. Y.; week Dec. 29, Proctor's 5th Ave., N. Y. City; Jan. 26th, Tony Pastor's. A few open in February.

Address WM. MORRIS, 111 East 14th St., New York, or JULES RUBY, 49 W. 28th St., New York.

N. B.—Will star next season in Sol Smith Russell's A POOR RELATION.

BAILEY AND MADISON

GROTESQUE ECCENTRICS.

Playing dates this season. Have weeks Jan. 26 and Feb. 2 open. Address MIRROR.

The NICE TWINS

Petite Singers and Dancers.

Address Manager, Myer Benthane, St. James Bldg., New York.

A BEAUTIFUL SKETCH! FULL OF COMEDY! WELL ACTED!

J. K. Hutchinson AND COMPANY Rolinda Bainbridge

In an Elaborate Scenic Production of the Strongest and Most Beautiful Rural Comedy Sketch ever written, entitled

NOTHIN' TO SAY.

We carry everything but the stage and the audience. Playing a return at Pastor's this week.

CLARICE VANCE

"The Southern Singer."

Moore Circuit.

Mamie Remington

AND HER

COLORED COMEDY QUAD.

Always working! JO PAIGE SMITH, Agent.

The

Joe — BRITTONS — Sadie

NOW ON ORPHEUM CIRCUIT.

Address per route, or Milton Abarn.

"REUBEN."

John Keefe

IN VAUDEVILLE.

Doing twenty-five minutes in one.

CHARLES HORWITZ

(OF HOWITZ AND BOWERS.)

AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Stranger in a Strange Land, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Electric Boy, Kline and Gotthold in A Medical Discovery, Monologue for John L. Sullivan, and many other hits. For terms on plays, sketches, monologues, etc., address

CHARLES HORWITZ, 34 East 21st St., N. Y.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 421 STRAND, W. C.

Merry Christmas to all!

GERTRUDE HAYNES

The King and Queen of Irish Comedy.

JAS. B. **THE DONOVANS** FANNY

A laughing feature with Rose and Fenton, Vaudeville Stars. Always a hit, always a laughing success, always working and always with the Best. A Merry Christmas to all! Happy New Year to all.

Jas. O. **Barrows** and **Lancaster** John

Presenting the Greatest Comedy Act in Vaudeville,

A JOLLY JOLLIER. By EDMUND DAY.

ROUTE—Dec. 21, Orpheum, Los Angeles. | Jan. 11, Open.
" 28, En route. | " 18, Moore's Wonderland, Detroit.
Jan. 4, Orpheum, Omaha. | Feb. 2, Cook's Opera House, Rochester.
" 11, Orpheum, Kansas City. | " 9, Hyde and Behman's, Brooklyn.

RASTUS and BANKS

"THE MAJOR AND THE MAID."

On account of change in bookings, am at Empire, Hoboken, this week, with Philadelphia to follow.

Address 220 W. 37th St., New York, or all Agents.

J. NORTON—BINKLY—MABEL

IN

TRAIN TWENTY MINUTES LATE.—(Copyrighted)

A Vaudeville Musical Farce, by W. W. PROSSER.

Address JO PAIGE SMITH, or J. N. BINKLY, 207 West Twenty-fourth Street.

8:15? I said eleven o'clock. Oh, I thought you said 8:15. Will it leave on time?

Haskell's Tips, No. 10.—Don't try to make enemies, they come naturally—says that rascal,

LONEY HASKELL

Last week juggled a few Clubs and got my laundry out. This week—Keith's, N. Y.

A Merry Christmas, Happy New Year, and Jolly 4th of July to all.

THE MONOLOGUIST AND LAUGH CATCHER,

JAMES J. MORTON

This week, Empire Theatre, Cleveland, Ohio.

Next four weeks over the Proctor Circuit with some more new sing and talk. Booked solid till June. Yes, I am very busy—but happy.

HAL DAVIS AND INEZ MACAULEY

WITH THE EMPIRE SHOW.

Davis and Macauley's Sketch "The Unexpected," is a delightfully interesting little act. There are several new ideas worked out that are decidedly clever, and the action moves like a windstorm and the acting of both is good.—Columbus Citizen.

THIS WEEK—Lyceum, Toledo. Management JO PAIGE SMITH.

W. W. PROSSER, Dramatic Author

Writer of A Countess for Revenue Only and A Necessary Missionary for Gracie Emmett. Train Twenty Minutes Late for J. Norton and Hated Binkly. A Pair of Kings has been accepted by Theo. Westman and will be given an early presentation. In preparation: A three-act comedy for Gracie Emmett, an operatic vaudeville sketch for Eckert and Berg, et al. Commissions accepted from recognized players. Address W. W. PROSSER, Correspondent DRAMATIC MIRROR, Columbus, Ohio.

The Original Man with the Bells and the Little Hat.

EDWIN LATELL

If Ed Latell was appearing for the first time he would probably be booked for a run, for he is a really funny individual from a comedy standpoint, and possesses considerable musical ability. His selections on sleigh bells, while trying to adjust his "day-clock," cannot be described in words so that the true humor of the scene can be appreciated by the reader.—Boston Globe, Dec. 2, 1902.

GOLDEN JUBILEE OF THE MUSIC HALLS.

An event of unusual importance was celebrated in London on Nov. 7, that being the fiftieth anniversary of the opening of the first real music hall in London, under the management of Charles Morton, who is still hale and hearty, and is running the big Palace in London with great success. Mr. Morton first essayed management at the Canterbury, which held about three hundred people. The stage was a platform, and the accompaniments were played on a piano and a harmonium. Mr. Morton looked after the comfort of patrons by supplying each one with a long, clean churchwarden pipe.

The entertainment consisted of comic songs, glees, madrigals and ballads. There were no acrobatic or circus acts used. Even at that early date salaries for good performers were high. Mr. Morton paid Augustus Braham £60 per week, and Picot, the blind Frenchman, who was one of the first to play the piccolo, received £60 per week.

Mr. Morton's success at the Canterbury was so pronounced that within three years he had rebuilt and enlarged it, so that there was accommodation for eighteen hundred. In 1862 he built the Oxford, on the site of the famous old Boar and Castle Inn, in Oxford Street. At that time he instituted the system of having the same artists at two houses, which is followed at the present day.

Mr. Morton's success as a vaudeville manager has had an uninterrupted run of over fifty years. He enjoys a wide popularity with the public, and especially with American performers, to whom he has been most kind. The majority of the vaudevillians from this side, who have made successes in Europe, have the kindly, genial old gentleman who manages the Palace to thank for their good luck.

A NEW SINGER "DISCOVERED."

"Talent will out," like murder, and it sometimes happens that it "outs" in the most unexpected way. To the sharp and well trained ear of William G. Stewart is due the "discovery" of a singer who may give the world a tenor some day.

Mr. Stewart was sitting in the Lambs' Club one evening recently when he was startled by hearing "The Holy City" sung in a remarkably clear tenor voice by some one in the street. He investigated and discovered the owner of the vocal apparatus. He was a poorly clad youth and somewhat bashfully accepted Mr. Stewart's invitation to enter the club house, where he sang for some time to the great delight of the members. They kept him at it until three o'clock in the morning and the collection amounted to $25. Mr. Stewart told the young man, whose name is Arthur Schell, to call at the office of the American School of Opera the next day. He did so, and after his voice had been examined by Reginald De Koven and Hermann Perlet, and pronounced O. K., Mr. Stewart offered to stand the expense of his musical education. Mr. Schell was engaged by Hurtig and Seamon for their concert on Sunday evening last, and received $100 for his services. He is the son of a Philadelphia confectioner and came to New York to seek his fortune. He certainly seems to have sought successfully.

CRESSY PRAISED BY MINISTER.

Will M. Cressy is very proud of an article that appeared recently in a Columbus, O., paper, written by Dr. Carr, a clergyman of that city, in which his sketch, A Village Lawyer, is highly praised by the minister, who derived the utmost pleasure from watching the clever comedian and his wife in the little idyl of New England life. In the course of the article the writer says: "It is a good sign of the times when the managers of such amusements give place to acts of this character. But it is a better sign when the multitudes show such keen appreciation of it."

Mr. Cressy is deserving of every word of praise uttered by Dr. Carr. In his own unassuming way he has done much to elevate the tone of vaudeville, and it was a happy day for himself and the public when he made up his mind to quit playing second fiddle in "rube" drama and branch out for himself in vaudeville.

MANTELLI DISLIKES SMOKE.

The male patrons of Hurtig and Seamon's Harlem Music Hall were deprived of one of their accustomed luxuries last week. Madame Mantelli late of the Maurice Grau forces, was the star of the bill, and she issued an edict to the effect that smoking must not be allowed in the house during her engagement, as it affected her voice. Of course she had her way and the house was "smokeless" throughout the week. Lillian Russell has survived the fumy atmosphere of Weber and Fields' for several seasons, but of late her voice has shown signs of "smokitis." When she hears of Mantelli's ultimatum she may follow her example, though it is hardly likely that her wishes will be obeyed as readily, as Weber and Fields' would not be recognizable without the blue haze that gathers at nine o'clock and increases in intensity until the curtain falls.

ANIMALS ARRIVE.

The Patricia, of the Hamburg-American Line, arrived last week with a large consignment of animals, including the elephant that was bought for the Zoo in Atlanta, with the penny contributions of school children. The beasts were in charge of George Schroeder, who has made fifty trips across the ocean on similar business. Nida, a Cingalese, was in charge of the elephants, as he had brought them from Ceylon to Hamburg, and it was thought advisable to send him all the way over, as Cingalese is the only language the elephants understand, and Nida came in very handy when the rolling of the ship made them uneasy. In the collection were eight large elephants for Ringling Brothers' Circus, including "Babe," a very large animal, and "Minnie," and her baby "Bess," which is about the size of a Newfoundland dog.

ENJOYING LIFE IN BROOKLYN.

Two young people of Brooklyn went to Percy Williams' Orpheum the other night, and when they could not get seats on account of the crowd, they went off to a minister's house and got married. A first-class marriage ceremony in Brooklyn costs about the same as two good seats in a theatre, and this case proves that when two, a young man and a maid, start out to have a good time in Brooklyn, they are bound to have it at all hazards. The thoughtfulness and solicitude of the young hero of this episode is remarkable even in this age of swift movement. The theatre's loss was the church's gain, and the young folks are probably satisfied. Although they could not get in to see the vaudeville entertainment, they will probably find married life full of variety.

BENEFIT FOR JAMES F. HOEY.

James F. Hoey, the well-known comedian, who has been ill for some time past, will be tendered a benefit on Sunday evening, Jan. 4, 1903, at the Grand Central Palace, in this city. Sam Wagner, who is in charge of the affair, requests the friends of Mr. Hoey to volunteer their services and help to swell the receipts in every way possible. Mr. Wagner may be addressed at the Grand Central Palace, and orders, checks and contributions may be sent to him there. Weber and Fields and their entire company have volunteered, and it is expected that an immense programme will be arranged, so that the general public will be attracted in large numbers. Mr. Hoey has a great many friends in the profession, and they should see to it that the benefit nets the afflicted performer a comfortable sum.

WEBER AND FIELDS' ANNIVERSARY.

Joseph M. Weber and Lew M. Fields will on New Year's Day celebrate the twenty-fifth anniversary of their partnership. They intend to celebrate it in a way that will be remembered for a long time. Most elaborate preparations are under way and the event will eclipse even the big celebration held by Primrose and West a few years ago, on the occasion of their silver jubilee.

Next season the popular managers will have a new house. They are negotiating for one of the largest houses on Broadway, and if they secure it, it is likely that William Collier will take up his abode as a star at the old music hall.

PITTSBURG THEATRE CASE.

The case of the Pittsburg Amusement Company vs. Walter Ferguson, was argued before Justice Bischoff on Dec. 10 and the Justice decided that the matter must be laid before a jury. The issue concerns a proposed theatre in Pittsburg that may never be built. A number of prominent vaudeville managers have been summoned to give expert testimony.

VAUDEVILLE JOTTINGS.

Thomas A. Collins is meeting with success in his singing specialty.

The Talkative Miss Norton has joined the Ten-Ichi Japanese Troupe for five years. She does not appear in the Japs' act, but does her little specialty all by herself.

The management of the West End Theatre have concluded arrangements with Edward E. Rice whereby Mr. Rice will continue his Sunday vaudeville "concerts" at this house. The same big acts that Mr. Rice gave at the New York will be made features at the West End.

Claude H. Cooper, formerly of the Proctor Stock co., has gone into vaudeville. He has a sketch employing four people which has been well received.

J. H. W. Byrne has been engaged by Robert Grau for a six weeks' season to appear with the Loie Fuller co., opening in Baltimore on Feb. 9. Mr. Byrne will introduce a new monologue called Why One Woman Loved Three Men.

Smith and Bowman, the Wilsons, and Cleo Desmond have joined the Graham Southern Specialty co. for the season.

Decker and Ten Broeke, who have been making an [illegible] hit in The Volunteer Organist, played the Orpheum, Brooklyn, recently in their old act and were a big feature. They return this week and will be with The Volunteer Organist co. the rest of the season.

Hadie Fox, the well-known "Sis-Boo lady," who a few weeks ago dislocated her arm, is back in vaudeville and meeting as big a success as before. Her arm still troubles her, but not enough to interfere with her work.

Chester De Monde and Bert Dinus, who are with Jack Hoeffler's Bandit King, are adding to their reputation on the Western circuit by their finished and original dancing.

Butterfield and Bromilow are now booking Summer vaudeville dates for John Pennel and his trained bear "Frank." "Frank" will be seen in vaudeville from May until August, and will then return to the Man to Man co. "Frank" is said to be the best trained bear in the country and does a specialty consisting of juggling and dancing, and ending with a realistic wrestling match with his trainer.

Sutherland and Hart have an act called The Two Messengers which they report is a hit.

Terrill and Simon, who have decided to remain in vaudeville this season, are at present on the Kohl circuit, with Jake Wells' circuit to follow. They are booked solid until February in the best houses. Their new eccentric comedy-musical act is a big hit.

Fulle and Sexon sailed on Dec. 18 for a four months' tour of the English provinces, opening on the Moss and Thornton tour in Bradford, England, Dec. 29.

The Ritz Garden Theatre, Canton, O., is booked to open Dec. 22 with high-class vaudeville, under the management of D. J. Mullin and Frank P. Spellman.

Felix Duman made his vaudeville debut at the Main Street Theatre, Peoria, Ill., on Dec. 8, in Sydney Grundy's playlet, Dick's Predicament. He will play Chicago and come East later on.

Mr. and Mrs. Westford made their debut in vaudeville in Cleveland on Dec. 15 in a new musical comedietta. Mrs. Westford is a sister of Lillian Russell.

James E. Rome and Marguerite Ferguson made such a hit on their opening night at the Chutes, San Francisco, in The American Tramp, that they were immediately engaged for three weeks and had the fourth week offered. At the conclusion of the Chutes engagement they were signed by Manager Grauman for two weeks at his new house in San Francisco.

Emily Lytton and William Gerald produced their new act, written by Edmund Day, at Wilmington week before last. It proved a great success. The act is said to be replete with original effects, situations [illegible]

VAUDEVILLE.

THE BAGGESENS

The Laughing Hit at Every Show They Appear



SAPPHIRA CARL

Week of December 22,
Empire, Cleveland, Ohio

MILTON and DOLLY NOBLES
STARRING IN
DRAMA AND VAUDEVILLE.
Agents or 139 First Place, Brooklyn.
Phone, 180-A Hamilton.

Norwich, Conn., Dec. 15-20. New London, Conn., Dec. 22-Jan. 3.
EDWARD DOYLE
The Juggling Monarch.
Vaudeville Feature Cook-Church Stock Co.

B. F. KEITH'S INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES.
E. F. ALBEE, General Manager.
HIGH CLASS VAUDEVILLE.
S. K. HODGDON, Booking Manager.
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Will be in America March 16, 1903, for a few weeks only, returning to London, opening July 6, 1903, for season of eighteen months. Managers wanting a novelty and the laughing hit of two hemispheres, Address care HARTLEY MILBURN, 90 Leicester Square, London, W. C.
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Will start on Moss and Thornton tour Oct. 20, 1902. Stoll tour to follow.
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High-Class Comedy Acrobats.
Orpheum, San Francisco, Dec. 14-28.

BERT HOWARD AND LEONA BLAND
HOME FOR CHRISTMAS. CHASE'S THEATRE, Washington, D. C., Dec. 22.
Bert Howard and Leona Bland came out conspicuously on a programme which contains much that is highly entertaining. The little sketch, A Strange Boy, is a bright conception, humorous in its situations, and its lines are developed with marked fidelity by Mr. Howard and Miss Bland. Mr. Howard is an [illegible] entertaining as musician, and his [illegible] work on the piano is of the highest order. In all its aspects the act will rank among the higher vaudeville performances.—New Orleans Times-Democrat.

The Man with the Green Gloves
JAMES RICHMOND GLENROY
On Kohl and Castle Circuit to week 29th.

LAURA COMSTOCK & CO.
A DAY IN THE SOUTH.
VAUDEVILLE FEATURE CORSE PAYTON STOCK CO.

HURD MAGICIAN
Dec 6, 1902.
Hurd, the Magician, who has just closed a most successful week at the Bon Ton Theatre, is in my opinion one of our foremost artists in his line.
T. W. DINKINS, Mgr. Bon Ton, Jersey City, N. J.
Per address, 220 E. 14th St., New York. Phone, [illegible]

MR. AND MRS. LUKE PULLEY, the Colored Aristocratic Versatile Skating Acrobats.
[illegible]

and bright lines. Manager Dockstader indorses it highly.

Alley and Delmain have closed a successful four weeks' engagement over the Kohl and Castle circuit, and have joined the Merry Makers co. for balance of season.

The Oriental Troubadours, under the management of E. W. Dale, will drop the word Oriental and will be known hereafter as the Famous Troubadours. This change was deemed necessary and expedient from the fact that the word Oriental suggested to many that it was a burlesque entertainment, and such is not the case.

Jack Norworth is back again in vaudeville. He made a decided hit at the Orpheum, Brooklyn, week before last, and reports solid bookings far ahead into the Spring.

The Columbian Trio, Ruth, Gig and Claire, having finished the Kohl and Castle circuit, opened last week at Kansas City on the Orpheum circuit. The act is meeting with great success and their time, with the exception of a few weeks, is filled up to next December. Little Claire, the child pianist, is meeting with especial favor.

The Bostock Trained Wild Animal Show, playing week stands in the first-class theatres, has made a great hit.

Lola Yberri, the dancer, who leaves shortly to tour the Orpheum circuit in A Dream of the Dance, has been declared the winner of the costly gold-headed ebony staff carried by Lillian Russell in La Grande Duchesse, and which the famous singer presented, suitably inscribed, to the Professional Woman's League to be raffled at the recent fair. Miss Yberri is vastly elated at her good fortune in becoming the possessor of so splendid a "prop" and will use it in her missent of the French Empire hereafter.

An old building in Salt Lake City, Utah, is being remodeled into a vaudeville house. J. W. Randolph and A. E. Bacon will be proprietors and managers, and the house will be in what is called La Petite circuit.

Dickson and Burns are filling a re-engagement of three months at the Alhambra, London, where their eccentric act has been very successful.

Ascott and Eddie send regards and holiday greetings to their friends. They are meeting with great success in England and Scotland, and will appear in London in the near future.

Francis Jones is in New York, having closed his engagement with Uncle Terry. He may return to vaudeville.

Walter J. Plimmer, the well-known vaudeville agent, of this city, and a member of the firm of Wilson and Plimmer, became the happy father of a bouncing baby girl on Dec. 14.

Joseph Newman is in New York making a holiday visit. He may play a few weeks in vaudeville before returning to the West, where he has been extremely successful with his own concert co.

Rutherford and Brendlow will put out next Summer a Chinese comic jingle entitled Chop Suey, the chief feature being a chorus of twenty real Chinese girls. It will be an open air production and arrangements for fifteen weeks of Summer park time have already been completed.

Charles and Jennie Welsh are in their sixteenth week with Charles E. Schilling's Western Two Married Men co. Both are playing parts and are also doing their eccentric comedy sketch, The Noble Hobo.

Frey and Fields report great success in their new act, The Wrong Man, written for them by Aaron S. Hoffman. They are booked solid to the end of March.

W. B. Watson's Mickey Finn co. is doing a fine business and his Oriental and American burlesquers are also very successful. Mr. Watson's new theatre in Brooklyn is rapidly approaching completion.

The Great Rossbur, spectacular dancer, appeared as the star attraction at the Elks' circus and carnival at Streator, Ill., Dec. 2-6. He has a new electric plant of four machines and new spangled settings. His vaudeville co. takes the road Jan. 1, going South. Rossbur claims the unique distinction of being the only dancer that ever appeared by special request before Queen Victoria, and wears diamonds in his teeth presented to him by the late Queen. Next!

A. C. Lorrison, descriptive ballad singer, has canceled his engagement with Washburn's Minstrels and will in the future be seen only in vaudeville.

Charles Dickson, assisted by Marion Chapman, presented for the first time a one-act comedy by J. H. Howard, entitled Heart to Heart Talks, at the Avenue Theatre, Detroit, on Dec. 15. The sketch was very well received and the local critics gave it high praise.

Bert Howard and Leona Bland, who are now closing their Southern tour, are much elated over their success. The press, public and managers of all the cities they have visited have been unanimous in their praise, and they were offered many return dates, which they were unable to accept owing to previous bookings.

Lewis Hooper, stage-manager of Mrs. Osborn's Playhouse, has secured six girls of the Fad and Folly co. to appear in a new vaudeville act. The troupe will be headed by Elsie Fay. Mr. Hooper is making arrangements to present the act in London.

Maude Caswell, the acrobatic girl, when last heard from was one of the features of the bill at the famous Ronacher's, in Vienna, where her work created a sensation.

John L. Sullivan took the bit and a few other things between his teeth last week in Detroit and galloped along the broad path that he was supposed to have abandoned for good. He started out with $200 and landed in a cell with an enlarged cranium and a flat wallet. He took the pledge again and his manager, Ben Harris, gave him another chance.

Hilford Howard De Grey had a narrow escape from an acid thrower the other day. The villain was foiled, but managed to escape the clutches of the police.

Selma Rawlston is doing a new act this week at Hurtig and Seamon's Music Hall.

Hearts Are Trumps will shortly be put on at Proctor's Fifth Avenue Theatre.

"Gyp," an elephant consigned to Frank C. Bostock, was scared by a mouse on the pier at Hoboken one day last week and made things lively for the longshoremen and others until her keepers finally subdued her into subjection.

The Salambos have issued an attractive circular containing the press notices of their exhibits of wireless telegraphy through the body.

Charley Barrett, the youngest member of the Three Sisters Barretts, is dying in St. Luke's Hospital, Chicago, Ill., of paralysis.

Mrs. Nell Litchfield is mourning the loss of her father, who died in Blissfield, Mich., on Dec. 10.

The Mechanical Doll is creating a sensation in the West. It is a mechanical doll act and its manager claims it is better than anything of the sort ever seen. Several novel electrical effects are carried with the act.

William H. Murphy and Blanche Nichols will be in Syracuse, N. Y., for the next two weeks.

Howell and Fields return to vaudeville Jan. 5, having closed with Hunting for Hawkins. They have the Keith, Lowrie, Kohl and Castle circuits, Tony Pastor's and other first-class houses booked.

Little Elsie continues a particularly attractive headliner and is adding extensively to her repertoire of impersonations. The press everywhere shower her with compliments.

J. K. Hutchinson and Belinda Bainbridge, who originated the parts of Tom Hardy and Helen Dudley this season in A Fight for Millions, have retired from the co. and are appearing at Pastor's Theatre this week in an elaborate scenic production of their successful sketch, Nothin' to Say.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance, blanks sent on application. The names of performers with combinations are not published in this list.

Abbie Ben Greer—Keith's, Boston, 29-Jan. 3.
Adams and Bartram—Central Theatre, Chemnitz, Ger., 16-31.
Albertus and Millar—Grand, Indianapolis, Ind., 22-27.
ALDRICH, CHARLES T.—Newcastle-on-Tyne, Eng.—indefinite.
Allen and Dalton—Howard, Boston, 22-27.
Allen, Violet—Avenue, Pittsburg, Pa., 22-27.
Allen and Stevens—Lakewood, N. J., 25.
Almont, Tom—Keith's, Boston, 29-Jan. 3.
Alpine Twin Sisters—Empire, Washington, D. C., 22-27.
American Quintette—Empire, Washington, D. C., 22-27.
Anderson, Ada—Casto, Lowell, Mass., 22-27.
Anderson Brothers—Cook O. H., Rochester, N. Y., 22-27.
Ansel Troupe—Duquesne, Pittsburg, Pa., 22-27.
Armstrong and Holly—Casto, Lowell, Mass., 22-27.
Armstrong, Ada—Casto, Lowell, Mass., 22-27.
Allison Family—Olympic, Chicago, 22-27.
[illegible]—Columbia, Cincinnati, 22-27.
[illegible]—Austin and Stone's, Boston, 22-27.
[illegible], The—Empire, Cleveland, 22-29.
[illegible]—Pittsburg, Pa., Jan. 5-10.
[illegible]—Keith's, Phila., 22-27.
[illegible]—Howard, Boston, 22-27.
[illegible]—Howard, Boston, 22-27.
[illegible]—Nickelodeon, Boston, 22-27.
[illegible]—Empire, Columbus, O., 29-Jan. 3.
[illegible]—Arch Street Museum, Phila., 22-27.
[illegible]—Pastor's, N. Y., 22-27.
[illegible], Mr. and Mrs. Jimmy—Haymarket, Chicago, 22-27.

Barton and Ashley—Tivoli, Dublin, Ireland, 22-27, Haymarket, Liverpool, Eng., 29-Jan. 3.
Basile, Vito—Nickelodeon, Boston, 22-27.
Bates' Musical Trio—Duquesne, Pittsburg, Pa., 22-27.
Beach, Devere Trio—Nelson, Springfield, Mass., 22-27.
Beaux and Belles—Bastable, Syracuse, N. Y., 22-27, Rochester, N. Y., 29-Jan. 3.
Behler, Agnes—Empire, Washington, D. C., 22-27.
Bellman and Moore—O. H., Chicago, 22-27.
Bennett, Johnstone—Keith's, Phila., 22-27.
BERGERE, VALERIE, AND CO.—Proctor's, Newark, N. J., 22-27, Chase's, Washington, D. C., Jan. 5-10.
BEROL AND BEROL, WILLIAM AND RENA—Columbia, Cincinnati, 28-Jan. 3.
Bijou Circus—Empire, Cleveland, 22-27, Empire, Columbus, O., 29-Jan. 3.
Bindley, Florence—Pittsburg, Pa., 29-Jan. 3.
Binns and Binns—Keith's, Boston, 22-27.
Black and Cooper—Lyceum, Boston, 22-27.
Bloom, Lew—Casto, Lowell, Mass., 22-27.
Bonnette—Bowdoin Square Museum, Boston, 22-27.
Borani and Nevaro—Avenue, Detroit, 22-27.
Bowman—Portland Theatre, Portland, Me., 22-27.
Braman and Martini—Bijou, Atlanta, Ga., 22-27, Bijou, Birmingham, Ala., 29-Jan. 3.
Brandon, Lottie—Bastable, Syracuse, N. Y., 22-27.
Brennans, The—Austin and Stone's, Boston, 22-27.
Broadway Trio, The—Duquesne, Pittsburg, Pa., 22-27.
Brooks Brothers—Keith's, Providence, 22-27, Keith's, Boston, 29-Jan. 3.
Brothers Freydo—Keith's, Phila., 22-27.
Brown Brothers and Wright—Proctor's 23d St., N. Y., 22-27.
Brown, Harry—Portland Theatre, Portland, Me., 22-27.
Browning Sisters—Casto, Fall River, Mass., 22-27, Casto, Lawrence, 29-Jan. 3.
Bryan and Nadine—Orpheum, San Francisco, 14-27, Orpheum, Los Angeles, 29-Jan. 4.
Buckeye Trio—Bastable, Syracuse, N. Y., 22-27.
Buckner, Arthur—Orrin Brothers' Circus, City of Mexico, 22-March 1.
BURKHART, LILLIAN—Poli's, New Haven, Conn., 22-27, Keith's, Phila., 29-Jan. 3.
Burns, Florence—Casto, Fall River, Mass., 22-27, Casto, Lawrence, 29-Jan. 3.
Burr and Ford—Avenue, Pittsburg, Pa., 22-27.
Busch—Keith's, Boston, 22-27.
Bush and Gordon—Proctor's, Albany, N. Y., 22-27.
Cahill, William—Poli's, New Haven, Conn., 22-27.
Canfield and Carleton—Columbia, St. Louis, 22-27.
Cannell, Milly—Shea's, Buffalo, N. Y., 22-27.
Capitaine, Alcide—Keith's, Boston, 22-27.
Carleton and Terre—Olympic, Chicago, 22-27.
Carlin, Rose—Palace, Boston, 22-27.
Carson and Willard—Orpheum, Omaha, 21-27, Orpheum, Kansas City, 28-Jan. 3.
Carter, Billy—Proctor's 5th Ave., N. Y., 22-27.
Carus, Emma—Orpheum, Brooklyn, N. Y., 22-27.
Case, Charlie—Proctor's, Albany, N. Y., 22-27.
Caswell and Arnold—Ronacher's, Vienna, Austria, 1-31.
Caton, Dion—Poli's, New Haven, Conn., 22-27.
Cerbly and Burke—Proctor's 5th Ave., N. Y., 22-27.
Chamberlins, The—Avenue, Pittsburg, Pa., 22-27.
Chen and Chin—Arch Street Museum, Phila., 22-27.
Cherry and Bates—Keith's, Phila., 22-27.
Choworoy Brothers—Casto, Fall River, Mass., 22-27, Casto, Lawrence, 29-Jan. 3.
Claire, Attalie—Empire, Cleveland, 22-27.
Clark and Florette—Howard, Boston, 22-27.
Clarke and Temple—O. H., Chicago, 22-27.
CLARKE, WILFRED, AND CO.—Cook O. H., Rochester, N. Y., 22-27, Grand O. H., Indianapolis, Ind., Jan. 12-17.
CLAUDIUS AND CORBIN—Poli's, Bridgeport, Conn., 22-27.
Clayton, Jenkins and Jasper—Empire, Stratford, Eng., 22-27, Empire, Hackney, 29-Jan. 3.
Clement, Clay, and Co.—Empire, Cleveland, 22-27, Empire, Columbus, O., 29-Jan. 3.
Clifford and Harvey—Kernan's, Washington, D. C., 22-27.
Clifford, Billy—Keith's, Phila., 22-27.
Coakley and McBride—Poli's, New Haven, Conn., 22-27.
Cohen, Sam—Arch Street Museum, Phila., 22-27.
Colby Family, The—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Colby and Way—Empire, Columbus, O., 22-27.
Cole and De Losse—Avenue, Pittsburg, Pa., 22-27.
Cole and Johnson—Keith's, Boston, 22-27, Keith's, Providence, 29-Jan. 3.
Colibri's Midgets—Avenue, Pittsburg, Pa., 22-27.
Conroy and McDonald—Haymarket, Chicago, 22-27.
Cook and Clinton—Proctor's 23d St., N. Y., 22-27.
Cook and Sonora—Keith's, Providence, 22-27.
Cooper and Reynolds—Lyceum, Boston, 22-27.
Corbett, James J.—Lyceum, Toledo, 22-27.
Cornellas, Eight—Columbia, 22-27.
Cotrelly, Emma—Duquesne, Pittsburg, Pa., 22-27.
Cotton and De Voe—Keith's, Boston, 22-27.
Courtleigh, Jane, and Co.—Wilmington, Del., 22-27.
Crane Brothers and Belmont—Olympic, Chicago, 22-27.
Crawford and Stanley—O. H., Chicago, 22-27.
CRESSY, WILL, AND DAYNE, BLANCHE—Orpheum, New Orleans, 15-27, Orpheum, Los Angeles, Jan. 5-17.
Cretty Trio—Poli's, New Haven, Conn., 22-27.
Curtis, M. B., and Co.—Park, Worcester, Mass., 22-27.
Cushman, Holcombe and Curtis—Keith's, Boston, 22-27, Keith's, Providence, 29-Jan. 3.
Cuttys, The Four—Shea's, Toronto, Can., 22-27.
Dagwell, Aurie—Shea's, Toronto, Can., 22-27, Orpheum, Utica, N. Y., 29-Jan. 3.
Daly, Lizzie and Vinie—Chase's, Washington, D. C., 22-27.
Dandy, Jess—Empire, Hoboken, N. J., 22-27, Orpheum, Brooklyn, N. Y., 29-Jan. 3.
Darrows, Mr. and Mrs. Stuart—Keith's, N. Y., 22-27.
DAVIS AND MACAULEY—Lyceum, Toledo, 22-27, Empire, Cleveland, 29-Jan. 3.
Davis, George P.—Park, Worcester, Mass., 22-27.
Day, Geo. W.—Chase's, Washington, D. C., 22-27, Empire, Hoboken, N. J., 29-Jan. 3.
Deagons, The Three—Columbia, St. Louis, 22-27.
De Forests, The—Shea's, Toronto, Can., 22-27, Empire, Columbus, O., 29-Jan. 3.
Delmore and Co.—Avenue, Detroit, 22-27.
Delmore and Lee—Hurtig and Seamon's, N. Y., 22-27.
Delmore and Oneida—Keith's, Providence, 22-27.
Delmore, John—Arch Street Museum, Phila., 22-27.
Delphino and Delmore—Olympic, Chicago, 22-27, Haymarket, Chicago, 29-Jan. 3.
Denny, Will F.—Keith's, Phila., 22-27.
Deonzo Brothers—Lyceum, Boston, 22-27.
Dervalto, Leo—Empire, Columbus, O., 22-27.
Detty, Maude—Howard, Boston, 22-27.
De Veau, Hubert—Pastor's, N. Y., 22-27.
Deveau, Nellie—Casto, Lawrence, Mass., 22-27, Casto, Lowell, 29-Jan. 3.
Dewey, Billie—Austin and Stone's, Boston, 22-27.
Diana—Wintergarten, Berlin, Ger., Nov. 16-Jan. 1.
Dillon Brothers—Orpheum, Kansas City, 22-27.
Dixon, Bowers and Dixon—Proctor's, Newark, N. J., 22-27.
Dodd, Prof.—Proctor's 58th St., N. Y., 22-27.
DOLAN AND LENHARR—Proctor's 23d St., N. Y., 22-27, Mechanics' Hall, Salem, Mass., 29-Jan. 3.
Dooley, James Francis—Orpheum, Brooklyn, N. Y., 22-27.
Douglas, Clara—Proctor's, Newark, N. J., 22-27.
Downs, T. Nelson—Empire, London, Nov. 3-Dec. 28, Orpheum, Frankfort, Ger., Jan. 1-31.
Drane, Sam—Proctor's, Albany, N. Y., 22-27.
Drawee—Proctor's, Albany, N. Y., 22-27.
Dressler, Louise—Keith's, Providence, 22-27.
Drown, Samuel—Orpheum, San Francisco, 21-Jan. 3.
Duncan, A. O.—Proctor's 58th St., N. Y., 22-27.
Dunlops, The Four—Austin and Stone's, Boston, 22-27.
Duryea and Kearney—Keith's, Providence, 22-27.
Eckert and Berg—Empire, Cleveland, 22-27, Empire, Columbus, O., 29-Jan. 3.
Edsall, Dean—Poli's, Bridgeport, Conn., 22-27.
Eldridge, Press—Proctor's 23d St., N. Y., 22-27, Proctor's 58th St., 29-Jan. 3.
ELINORE SISTERS—Columbia, Cincinnati, 22-27, Orpheum, New Orleans, 29-Jan. 3.
Empire Comedy co.—Howard, Boston, 22-27.
Empire Show—Lyceum, Toledo, 22-27, Cleveland, 29-Jan. 3.
Ernst, Felix—Austin and Stone's, Boston, 22-27.
Evetta—Columbia, Cincinnati, 22-27.
Esmonde, Mr. and Mrs.—Grand, Indianapolis, Ind., 22-27.
Evans, May—Orpheum, Brooklyn, N. Y., 22-27.
Fadette Orchestra—Keith's, Phila., 22-27.
Falke, Charles—Kernan's, Washington, D. C., 22-27.
Farrell Sisters—Haymarket, Chicago, 22-27.
Favor and Sinclair—Howard, Boston, 22-27.
Fields and Ward—Arcade, Toledo, 22-27, Avenue, Pittsburg, Pa., 29-Jan. 3.
Fields, W. C.—Hippodrome, London, 1-31.
FILSON AND ERROL—Hopkins, Louisville, Ky., 22-27, Orpheum, New Orleans, Jan. 5-10.
Fitzgibbon, McCoy and Fitzgibbon—Casto, Fall River, Mass., 22-27, Casto, Lawrence, 29-Jan. 3.
Flynn, Joe—Columbia, Cincinnati, 22-27.
Ford and Cantwell—Casto, Lawrence, Mass., 22-27, Casto, Lowell, 29-Jan. 3.
Fortesque, Ruth—Nickelodeon, Boston, 22-27.
Fowler, Bertie—Empire, Cleveland, 22-27.
Fox and Foxie—Orpheum, Kansas City, 22-27.
Fox, Imro—Duquesne, Pittsburg, Pa., 22-27.
Frey and Fields—Haymarket, Chicago, 22-27, Columbia, St. Louis, 29-Jan. 3.
Gagnoux, The—Pastor's, N. Y., 22-27.
Gardiner and Vincent—Dixie's, Scranton, Pa., 22-27, Chase's, Washington, D. C., 29-Jan. 3.
Gardner and Maddern—Olympic, Chicago, 22-27, Haymarket, Chicago, 29-Jan. 3.
Garner, Grace—Bastable, Syracuse, N. Y., 22-29.
Garrity Sisters—Lyceum, Boston, 22-27.
Geller Troupe—Lyceum, Toledo, 22-27.
Genaro and Bailey—Grand, Indianapolis, Ind., 22-27.
Gillett's Musical Dogs—Keith's, N. Y., 22-27.
Gilroy, James P.—Bastable, Syracuse, N. Y., 22-27.
Gilson, Lottie—Duquesne, Pittsburg, Pa., 22-27.
Gladstone, Lotta—Masonic, Nashville, Tenn., Jan. 5-10.
Gleason, John and Bertha—Keith's, Phila., 22-27.
Glenroy, James R.—Columbia, St. Louis, 22-27.
Glissensetti, Six—Keith's, Providence, 22-27.
GODFREY, HAL, AND CO.—Main Street Theatre, Peoria, Ill., 22-27, Olympic, Chicago, 29-Jan. 3.
Golden and Hammond—Austin and Stone's, Boston, 22-27.
Golden Gate Four—Austin and Stone's, Boston, 22-27.
Gormand and Ford—Bellows Falls, Vt., 22-27, Turners Falls, Mass., 29-Jan. 3.
Gorman and Lawson—Empire, Columbus, O., 22-27.
Grannet, Louis M.—Keith's, Boston, 22-27.
Grant, Alf—Proctor's, Newark, N. J., 22-27.
Grapewin, Charlie—Bijou, Atlanta, Ga., 22-27.
Green and Green—Palace, Boston, 22-27.
Grant and Grant—O. H., Chicago, 22-27.
Guyer and Daly—Keith's, N. Y., 22-27.
Haines and Vidocq—Shea's, Toronto, Can., 22-27.
Hale and Francis—Orpheum, Brooklyn, N. Y., 22-27.
Hall and Staley—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Hall, W. D.—Casto, Fall River, Mass., 22-27, Casto, Lawrence, 29-Jan. 3.
Hallen and Fuller—Columbia, Cincinnati, 22-27.
Hanlon and Singer—Orpheum, Kansas City, 22-27.
Hardaburg Russian Quartette—Park, Worcester, Mass., 22-27.
Harmony Four—Shea's, Buffalo, N. Y., 22-27.
Harrington, Daniel J.—Casto, Fall River, Mass., 22-27, Casto, Lawrence, 29-Jan. 3.
Harvey, Belle—Arch Street Museum, Phila., 22-27.
Haskell, Loney—Keith's, N. Y., 22-27, Hopkins', Louisville, Ky., Jan. 4-10.
Hathaway, Belle—Keith's, Providence, 22-27, Keith's, Boston, 29-Jan. 3.
Hawkins, Lew—Hurtig and Seamon's, N. Y., 22-27.
Hawthorne and Burt—Palace, Boston, 22-27.
Haydon, Ola—O. H., Chicago, 22-27.
Healy, John—Casto, Lowell, Mass., 22-27.
Hearn, Tom—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Hedrix and Prescott—Cook O. H., Rochester, N. Y., 22-27.
Herbert and Willing—Avenue, Pittsburg, Pa., 22-27.
Hermanetti Brothers—Arch Street Museum, Phila., 22-27.
HERRMANN, ADELAIDE—Orpheum, Kansas City, 22-28, Olympic, Chicago, 29-Jan. 4.
Hills, The—O. H., Chicago, 22-27.
Hines and Remington—Shea's, Buffalo, N. Y., 22-27, Shea's, Toronto, Can., 29-Jan. 3.
Hogan, Ernest—Portland Theatre, Portland, Me., 22-27.
Holbrooks, The—Howard, Boston, 22-27.
Holden-Florence Co.—Casto, Lawrence, Mass., 22-27, Casto, Lowell, 29-Jan. 3.
Holloway Trio—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Horseshoe Trio—Keith's, Boston, 22-27.
HOUDINI, HARRY—Rembrandt Theatre, Amsterdam, Holland, Jan. 1-31.
Howard and Linder—Keith's, Phila., 22-27.
Howard's Ponies—Shea's, Toronto, Can., 22-27.
Howards, The—Nelson, Springfield, Mass., 22-27.
Hudson, Mabel—Cook O. H., Rochester, N. Y., 22-27.
Hughes, Mr. and Mrs. Gene—Empire, Holloway, London, 22-27, Empire, New Cross, London, 29-Jan. 3.
Humes, Ross and Lewis—Proctor's, Newark, N. J., 22-27.
HURD, FREDERIC—Garrison, N. Y., 25, Democratic Club, N. Y., 27.
Hutchinson and Bainbridge—Pastor's, N. Y., 22-27.
Hyde's Comedians—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Iler, Burke and McDonald—Columbia, Cincinnati, 22-27.
Imhoff and Co.—Empire, Washington, D. C., 22-27.
Inman and Staats—Keith's, Providence, 22-27.
Inmans, The—Arch Street Museum, Phila., 22-27.
Irving, Pearl—Howard, Boston, 29-Jan. 3.
Irwin and Hawley—Nelson, Springfield, Mass., 22-27.
Jeckley and Burrell—Casto, Lowell, Mass., 22-27.
Jackson—Nickelodeon, Boston, 22-27.
Johnson and Cook—Nelson, Springfield, Mass., 22-27.
Johnson and Dean—Avenue, Detroit, 22-27.
Johnson and Wells—Proctor's, Albany, 22-27.
Johnson, Carroll—Olympic, Chicago, 22-27, Haymarket, Chicago, 29-Jan. 3.
JOHNSTONE, MUSICAL—Avenue, Detroit, 22-27, Park, Youngstown, O., 29-Jan. 3.
Jones, Irving—Howard, Boston, 22-27.
Jones and Walton—Olympic, Chicago, 22-27.
Jordan and Welch—Kernan's, Washington, D. C., 22-27.
Julian, Dina—Columbia, St. Louis, 22-27.
Kartelli, Albert—Olympic, Chicago, 22-27.
Keane, J. Warren—Proctor's 23d St., N. Y., 22-27.
Keatons, Three—Keith's, Boston, 22-27, Keith's, Providence, 29-Jan. 3.
Keenan, Frank—Poli's, Bridgeport, Conn., 22-27.
Keene, Mattie, and Co.—Keith's, Phila., 22-27.
Kelcy, Mr. and Mrs. Alfred—Chase's, Washington, D. C., 22-27.
Kelly and Kent—Grand, Indianapolis, Ind., 22-27.
Kelly and Violette—Columbia, St. Louis, 22-27.
Kelly, Thomas—Proctor's 125th St., N. Y., 22-27.
Kenna, Charles—Orpheum, New Orleans, 22-27.
Kennedy and Rooney—Lyceum, Toledo, 22-27.
Kenton, Dorothy—Haymarket, Chicago, 22-27.
Keough and Ballard—Proctor's, Albany, 22-27.
Kiley and Britton—Keith's, N. Y., 22-27.
Kingsbury, John E.—Howard, Boston, 22-27.
Kingsley and Lewis—Olympic, Chicago, 22-27.
Kingsley, Julia—Olympic, Chicago, 22-27, O. H., Chicago, 29-Jan. 4.
Klein, Ott Brothers and Nickerson—Temple, Detroit, 22-27, Shea's, Buffalo, N. Y., 29-Jan. 3.
Kline and Clifton—Nelson, Springfield, Mass., 22-27.
Kronan Trio—Proctor's, Newark, N. J., 22-27.
La Belle Blanche—Olympic, Chicago, 22-27, Columbia, St. Louis, 29-Jan. 3.
La Belle Rose—Austin and Stone's, Boston, 22-27.
Lacy and Dunn—Proctor's 23d St., N. Y., 22-27.
Lamar and Gabriel—Hurtig and Seamon's, N. Y., 22-27.
Lane Sisters, Three—Palace, Boston, 22-27.
La Nole Brothers—Bastable, Syracuse, N. Y., 22-27.
La Petite Mignon—Avenue, Pittsburg, Pa., 22-27.
Lasheys, The—Empire, Hoboken, N. J., 22-27, Keith's, Providence, 29-Jan. 3.
Lavender and Tomson—Poli's, New Haven, Conn., 22-27.
Lawrence, Al.—Cook O. H., Rochester, N. Y., 22-27.
Leach, Al.—Hurtig and Seamon's, N. Y., 22-27.
Le Clair, Harry—Haymarket, Chicago, 22-27.
Lee and Hall—Arch Street Museum, Phila., 22-27.
Leonard, Dan—Austin and Stone's, Boston, 22-29.
Leonard and Weston Co.—Chase's, Washington, D. C., 22-29.
Le Page, Francis—Proctor's 23d St., N. Y., 22-27.
Le Roy and Clayton—Howard, Boston, 22-27.
Leroy and Woodford—Empire, Columbus, O., 22-27.
Les Frasettis—Grand, Indianapolis, Ind., 22-27.
Leslie, Bert and Co.—Kernan's, Washington, D. C., 22-27.
Leslie, Fritz and Eddie—Austin and Stone's, Boston, Boston, 22-27.
Lewis, Nelson—Olympic, Chicago, 22-27, O. H., Chicago, 29-Jan. 4.
Libbey and Trayer—Hurtig and Seamon's, N. Y., 22-27.
Litchfield, Mr. and Mrs. Neil—Jack's, Waterbury, Conn., 22-27, Hopkins', Memphis, Tenn., Jan. 5-10.
Little Elsie Janis—Toledo, O., 22-27, Columbus 29-Jan. 3.
Little Lee—Pastor's, N. Y., 22-27.
Lloyd and Walton—Pastor's, N. Y., 22-27.
Lowe-Hughes Trio—Proctor's, Newark, N. J., 22-27.
Luciletta—Casto, Lawrence, Mass., 22-27, Casto, Lowell, 29-Jan. 3.
Lutz Brothers—Hurtig and Seamon's, N. Y., 22-27.
McAvoy, Dick and Alice—Park, Worcester, Mass., 22-27.
McCord and Co., Lewis—Portland Theatre, Portland, Me., 22-27, Keith's, Providence, 29-Jan. 3.
McIntyres, The—Howard, Boston, 22-27.
McMahon and Chanelle—Poli's, Bridgeport, Conn., 22-27.
McNaghton, Fanny—Austin and Stone's, Boston, 22-27.
McPhee and Wyatt—Lyceum, Boston, 22-27.
McWaters, Tyson Co., The—Keith's, N. Y., 22-27.
Manner's Monkeys—O. H., Chicago, 22-27.
Macarte Sisters—O. H., Chicago, 22-27.
Mack and Elliott—Avenue, Pittsburg, Pa., 22-27.
Mack, Eddie—Empire, Cleveland, 22-27.
Mack, Tom—Bastable, Syracuse, N. Y., 22-27.
Manley and Rose—Duquesne, Pittsburg, Pa., 22-27.
Mansfield and Wilbur—Chase's, Washington, D. C., 22-27.
Mantell, Eugenie—Chase's, Washington, D. C., Jan. 5-10.
Marcel—Avenue, Pittsburg, Pa., 22-27.
Marlow—Austin and Stone's, Boston, 22-27.
Marlowes, The—Butler, Pa., 22-27, Oil City, 29-Jan. 3.
Marshall and Dewey—Olympic, Chicago, 22-27.
Martinetti Family—Avenue, Pittsburg, Pa., 22-27.
Mason-Keeler Co.—Shea's, Buffalo, N. Y., 22-27.
Masters, Edna—Alhambra, Brighton, Eng., Jan. 5-10.
Matthews and Harris—Keith's, N. Y., 22-27.
Mathieus, The—O. H., Chicago, 22-27.
Mecumber, Inez—Casto, Fall River, Mass., 22-27, Casto, Lawrence, 29-Jan. 3.
Moore, Three—Lyceum, Toledo, 22-27.
Melville and Stetson—Cook O. H., Rochester, N. Y., 22-27.
Merritt, Hal—Keith's, Boston, 22-27.
Merville, Booth and Elmore—Temple, Detroit, 22-27.
Midgley and Carlisle—Keith's, Boston, 22-27.
Miles-Stavordale Quintette—Orpheum, Kansas City, 22-27.
Millettes, Three—Temple, Detroit, 22-27.
Mills and Raymond—Arcade, Toledo, 22-27.
Mitchell-Hanly Co.—Empire, Washington, D. C., 22-27.
Mitchells, The—Pastor's, N. Y., 22-27.
Mitchells, The Funny—Shamokin, Pa., 22-27, Pottsville, 29-Jan. 3.
"Miyo San Co."—Temple, Detroit, 22-27, O. H., Chicago, 29-Jan. 3.
Montrell—Avenue, Detroit, 22-27.
Moore, Tom—Shea's, Toronto, Can., 22-27.
Morello's Dogs—Arch Street Museum, Phila., 22-27.
Morris and Bowers—Poli's, New Haven, Conn., 22-27.
Morrissey and Rich—Columbia, St. Louis, 22-27.
Morris, Leon—Keith's, Phila., 22-27.
Morton, Gertrude—Park, Worcester, Mass., 22-27.
MORTON, JAS. J.—Proctor's 125th St., N. Y., 22-27, Proctor's 23d St., N. Y., 29-Jan. 3.

Mortons, The Four—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Moung Toon and Moung Chet—Cook O. H., Rochester, N. Y., 22-27, Chase's, Washington, D. C., 29-Jan. 3.
Mudge, Eva—Shea's, Buffalo, N. Y., 22-27.
Murphy and Slater—Orpheum, Brooklyn, N. Y., 22-27.
MURPHY, MR. AND MRS. MARK—Keith's, N. Y., Jan. 12-17.
MURPHY, W. H., AND NICHOLS, BLANCHE—Syracuse, N. Y., 22-27.
Navarros, Three—O. H., Chicago, 22-27.
Nawn, Tom, and Co.—Orpheum, San Francisco, Jan. 4-17.
Naynon, Ross—Keith's, N. Y., 22-27.
Nelson and Millage—Kernan's, Washington, D. C., 22-27.
Nelsons, The Nine—Shea's, Toronto, Can., 22-27, Shea's, Buffalo, N. Y., 29-Jan. 3.
Nice Twins, The—Keith's, Boston, 22-27.
Nichols Sisters—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Noblas, Milton and Dolly—Bastable, Syracuse, N. Y., 22-27.
North, Florrie—Austin and Stone's, Boston, 22-27.
NORTON, TALKATIVE MISS—Birmingham, Ala., 22-27, Pittsburg, Pa., 29-Jan. 3.
Norworth, Jack—Keith's, Providence, 22-27.
Nosses, The Five—Alhambra, Milwaukee, 21-27, Avenue, Detroit, 29-Jan. 3.
Nowlin, Dave—Empire, Columbus, O., 22-27, Hyde and Behman's, Brooklyn, N. Y., 29-Jan. 3.
Nugent, Maude—Lyceum, Toledo, 22-27.
O'Brien and Buckley—Haymarket, Chicago, 22-27.
O'Rourke and Burnett—Keith's, Phila., 22-27.
O'Rourke, Eugene, and Co.—Haymarket, Chicago, 22-27.
Onri, Adele Purvis—Orpheum, Kansas City, 22-27, Orpheum, New Orleans, 29-Jan. 3.
Onri Family—Arcade, Toledo, 22-27.
Orphan Boys' Band, The—Orpheum, Brooklyn, N. Y., 22-27.
Orth and Fern—Keith's, Providence, 22-27, Keith's, N. Y., 29-Jan. 3.
Orville and Frank—Keith's, N. Y., 22-27.
Osbourne, Charles—Austin and Stone's, Boston, 22-27.
Otta, Four—Arcade, Toledo, 22-27.
Ozav and Delmo—Keith's, N. Y., 22-27.
Painter, J. Vincent—Kernan's, Washington, D. C., 22-27.
Paloma Ladies' Quartette—Keith's, Boston, 22-27.
Pantzer Trio—Keith's, N. Y., 22-27.
Papinta—Shea's, Buffalo, N. Y., 22-27.
Parker, Nellie—Portland Theatre, Portland, Me., 22-27.
Parker, Prof.—Empire, Columbus, O., 22-27.
Pelot—Mechanics' Hall, Salem, Mass., 22-27, Proctor's 23d St., N. Y., 29-Jan. 3.
Permane Brothers—Lyceum, Toledo, 22-27.
Phillips and Hamilton—Pastor's, N. Y., 22-27.
Phrosa—Bastable, Syracuse, N. Y., 22-27.
Piccollo's Midgets—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Piper, Franco—Shea's, Buffalo, N. Y., 22-27.
Polk and Kollins—Collins, London, 15-27, Brixton, London, 29-Jan. 3.
Pollard, James—Austin and Stone's, Boston, 22-27.
Polly—Austin and Stone's, Boston, 22-27.
Polos, Three—Lyceum, Boston, 22-27.
Post and Clinton—Proctor's, Albany, N. Y., 22-27.
Powers, John T.—O. H., Chicago, 22-27.
Provo and Newman—Proctor's, Newark, N. J., 22-27.
Pulaski, Charles—Bowdoin Square Museum, Boston, 22-27.
Quaker City Quartette—Olympic, Chicago, 22-27.
Queen Edna—Bowdoin Square Museum, Boston, 22-27.
Radford and Winchester—Edinburgh, Scotland, 22-Jan. 3.
Ramey, Georgia O.—Park, Worcester, Mass., 22-27.
Ramza and Arno—Proctor's 23d St., N. Y., 22-27.
Rappers, The—O. H., Chicago, 22-27.
Rastus and Banks—Empire, Hoboken, N. J., 22-27, Keith's, Phila., 29-Jan. 3.
Rathbone, Flying—Duquesne, Pittsburg, Pa., 22-27.
Rawlston, Selma—Hurtig and Seamon's, N. Y., 22-27.
Ray, Johnny and Emma—Orpheum, Kansas City, 21-27.
Raymond and Caverly—Lyceum, Toledo, 22-27.
Raymond and Fern—Guard—O. H., Chicago, 22-27.
Rasarfs, The—Park, Worcester, Mass., 22-27.
Redmond, Reta—Poli's, New Haven, Conn., 22-27.
Reid and Gilbert—Palace, Boston, 22-27.
Remington, Mamie—Philadelphia, Pa., 22-27.
Reno and Richards—Keith's, Phila., 22-27.
Renton, Odetta, and Greene—Proctor's 23d St., N. Y., 22-27.
Revnard—Lyceum, Toledo, 22-27.
Reynolds Sisters—Austin and Stone's, Boston, 22-27.
Rialto—Arcade, Toledo, 22-27.
Riarcos, The Four—Haymarket, Chicago, 22-27.
Rice and Harvey—Pavilion Theatre, Whitechapel, London, Eng.—indefinite.
Rice and Walters—Cook O. H., Rochester, N. Y., 22-27.
Roberts, Hayes and Roberts—Orpheum, Brooklyn, N. Y., 22-27.
Ronaldos, Three—Proctor's 23 St., N. Y., 22-27.
Rose, Julian—Avenue, Detroit, 22-27.
Rose, Edythe, Mlle.—circo, Teatro Tito Ruenes, Havana, Cuba, Dec. 12—indefinite.
Ross and Fenton—Avenue, Detroit, 22-27.
Rosseau Brothers—Keith's, Providence, 22-27.
Rossow, Charlie—Howard, Boston, 22-27.
Rossow Midgets—Howard, Boston, 22-27.
Rozinos, The—Columbia, St. Louis, 22-27.
Russell Brothers—Pastor's, N. Y., 22-27, Auditorium, Baltimore, 29-Jan. 3.
RYAN AND RITCHFIELD—Empire, Columbus, O., 22-27, Olympic, Chicago, 29-Jan. 3.
Sabel, Josephine—Orpheum, Kansas City, 22-27, Orpheum, New Orleans, 29-Jan. 3.
Sailor and Barbetta—Chase's, Washington, D. C., 22-27.
Salambos, The—Keith's, Providence, 22-27.
St. Charles, George—Howard, Boston, 22-27.
Sato, O. K.—Temple, Detroit, 22-27.
Saxon, Pauline—Proctor's, Albany, N. Y., 22-27.
Scott, Inez—Haymarket, Chicago, 22-27.
Scott, Margaret—Arcade, Toledo, 22-27.
Seeley, Wilkes and Seeley—Pastor's, N. Y., 22-27.
Semon—Keith's, Providence, 22-27.
Shamrock Trio—Park, Worcester, Mass., 22-27.
Shaw, Lilian—Nelson, Springfield, Mass., 22-27.
Sherman and De Forest—Shea's, Buffalo, N. Y., 22-27.
Simon and Gardner—Hurtig and Seamon's, N. Y., 22-27.
SMEDLEY SKETCH CLUB—Casto, Lowell, 22-27, Howard, Auditorium, Baltimore, 29-Jan. 3.
Smith, Frank—Olympic, Chicago, 22-27.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Pastor's, N. Y., 22-27, Cook O. H., Rochester, N. Y., 29-Jan. 3.
Sparrow—Haymarket, Chicago, 22-27.
Spray Sisters—Duquesne, Pittsburg, Pa., 22-27.
Stanley and Wilson—Berlin, Ger., 1-31.
Stewart, George W.—Duquesne, Pittsburg, Pa., 22-27.
Stewart, Winifred—Casto, Lawrence, Mass., 22-27, Casto, Lowell, 29-Jan. 3.
Stoddard and Leslie—Pastor's, N. Y., 22-27.
Stuart, George W.—Duquesne, Pittsburg, Pa., 22-27.
Sugrimoto Troupe, The—Poli's, New Haven, Conn., 22-27.
Sullivan, John L.—Arcade, Toledo, 22-27.
Sullivan, John T.—Columbia, St. Louis, 22-27.
Sully Family—Arch Street Museum, Phila., 22-27.
Talbot and Rogers—Empire, Hoboken, N. J., 22-27.
Teal, Raymond—Keith's, N. Y., 22-27.
Terrill and Simon—Trocadero, Phila., 22-27.
Terry and Lambert—Empire, Shields, Eng., 22-27, Empire, Newcastle, 29-Jan. 3.
Tenchow's Cats—Chase's, Washington, D. C., 22-27.
Thor, Musical—Columbia, St. Louis, 22-27.
Thorne, Mr. and Mrs. Harry—O. H., Chicago, 22-27, Grand O. H., Indianapolis, Ind., 29-Jan. 3.
Thornton, Bonnie—Columbia, Cincinnati, 22-27.
Thurber, Leona—Keith's, Providence, 22-27.
Tierney Family—Austin and Stone's, Boston, 22-27.
Tompkins, John W.—Duquesne, Pittsburg, Pa., 22-27.
Trovollo—Hyde and Behman's, Brooklyn, N. Y., 22-27.
Tyree, Three Sisters—Austin and Stone's, Boston, 22-27.
Valda, Capt.—Bowdoin Square Museum, Boston, 22-27.
Vance, Clarice—Temple, Detroit, 22-27.
Vendello and Nina—O. H., Chicago, 22-27.
Walker and Band—Arch Street Museum, Phila., 22-27.
Waltz, Albert C.—Proctor's 5th Ave., N. Y., 22-27.
Warrow Brothers—Proctor's 23d St., N. Y., 22-27.
Washingtons, The—Austin and Stone's, Boston, 22-27.
Wayburn, Ned, Jockey Club—Haymarket, Chicago, 22-27, Columbia, St. Louis, 29-Jan. 3.
Webb, Capt.—Poli's, Bridgeport, Conn., 22-27.
Weber, Herr—Nickelodeon, Boston, 22-27.
Weston and Allen—Avenue, Pittsburg, Pa., 22-27.
Weston, Willie—Keith's, Phila., 22-27.
Westons, Three—Avenue, Pittsburg, Pa., 22-27.
Whalen, Bob—Haymarket, Chicago, 22-27.
White and Lockett—Haymarket, Chicago, 22-27.
White, Stuart, and Co.—Grand, Indianapolis, Ind., 22-27.
WILDER, MARSHALL P.—Hurtig and Seamon's, N. Y., 29-31.
Williams and Aleene—Empire, Washington, D. C., 22-27.
Williams, Bell—Olympic, Chicago, 22-27.
Wilson, Mr. and Mrs. Kid—Olympic, Chicago, 22-27.
Wincherman's Bears—Keith's, Boston, 22-27.
Winter, Winona and Banks—Keith's, Boston, 22-27.
Wood and Ray—Bastable, Syracuse, N. Y., 22-27.
Woodward's Sea Lions—Orpheum, Brooklyn, N. Y., 22-27.
Wormwood's Monkeys—Temple, Detroit, 22-27.
Yackley and Bunnell—Casto, Lawrence, Mass., 15-30.
Yale Duo—Proctor's 23d St., N. Y., 22-27.
Yankee Comedy Four—Grand, Indianapolis, Ind., 22-27.
Yeamans, Jennie—Temple, Detroit, 22-27, Empire, Columbus, O., 29-Jan. 3.
Yeoman, Geo.—Hopkins', Memphis, Tenn., 22-27.
Yomamoto Brothers—Avenue, Detroit, 22-27.
Yorke and Adams—Cook O. H., Rochester, N. Y., 22-27.
Yescarrys, Three—Orpheum, Brooklyn, N. Y., 22-27.
Youngs and Brooks—Grand O. H., Indianapolis, Ind., 22-27.
YAZELL-VERNON—Grand O. H., Nashville, Tenn., 22-27, Orpheum, New Orleans, 29-Jan. 3.
Zylanto, Mlle.—Arch Street Museum, Phila., 22-27.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Here goes for two weeks' news in one letter. Week of 14 there were the usual changes, except at the Orpheon and Trocadero. The burlesque shows given in Chicago by the travelling cos. do not seem to be any better than under the old system, before the "wheel" was made. They are still passing the Chow Chow at the Orpheon, and the mixture of clean fun and tuneful music is popular. Dave Lewis and Al. Shean know how to make one laugh. The Belle of Bohemia, which follows Chow Chow, should make a hit here, and with this co. the piece will be put on about right.——One of the old-time titles, Vanity Fair, is used in conjunction with the attraction at Hopkins' week 14 and there are some excellent specialties. Manager Joe Barrett keeps close tabs on the shows and everything is lovely at Hopkins'.——The Cracker Jacks were at Jack's week 14. Bob Van Osten, Kelly and Adams, Mayo Sisters and others made hits. At the Kohl and Castle houses—Olympic, Chicago Opera House and Haymarket—week 14 three big straight continuous vaudeville bills are presented. The various acts are of the most desirable kind and business is immense.——The Hawaiian Glee Club sings merrily along at Bob Fulton's Trocadero and the local burlettas have filled the house at every performance. May Howard heads the co.——Christmas is coming and everybody is spending money for everything but theatre tickets. At the burlesque and vaudeville houses the attractions are of the ordinary sort week 20. Rose Sydell's London Belles are at Hopkins' this week and Rose is just as shapely and sings just as little as ever.——After a week of specialties and a condensed version of Chow Chow at the New Orpheon the management made up their minds to change the attraction to The Paradera and the name of this pretty little theatre to The La Salle. I presume the name La Salle was selected because the place is on Madison Street and La Salle Street is half a block away. There will be opportunity to dwell upon The Paradera soon.——Bob Fulton's hard working stock co. continues to work at the Trocadero, while Sol Field does [illegible] the [illegible] and fragmental bits of [illegible] Weber and Fields' former hits. The local [illegible] recently put on have put the box office in a healthy condition.——Dainty Duchess is at Sam T. Jack's with the same old [illegible].——Three big vaudeville bills at the Olympic, Chicago Opera House, and Haymarket and business on the Kohl and Castle circuit is immense. I have not the space to mention the various acts and performances this week, but will [illegible] them next week. They are singing "In the Good Old Summer Time" at every burlesque and vaudeville theatre in Chicago, and we are in the clutches of zero weather. Wouldn't that give you the chills? Well! Merry Christmas and Happy New Year. HARRY EARL.

BOSTON, MASS.—At Keith's 15-20 the cards were Lewis McCord and co., Hal Merritt, the Six Glinserettis, O'Rourke and Burnett, the Balamlos, Orth and Fern, Romany Trio, [illegible] Brothers, Symonds and White. [illegible] JAY BENTON.

PHILADELPHIA, PA.—Keith's New Chestnut Street Theatre is now in its seventh week and nightly people are turned away in spite of the immense seating capacity. This tells its own story. A beautiful palace, costly [illegible] with every convenience, liberal [illegible] for comfort, and first-class vaudeville specialties. The bill 22-27 presents Johnstone Bennett in A Quiet Evening at Home, Hattie [illegible] and co. in Her First Divorce Case, [illegible] Orchestra (a big card), [illegible] Billy S. Clifford, Will F. Denny, Couture and De Voe, [illegible] Brothers, Cherry and Bates, John and Bertha Gleeson, the Baileys, Willie Weston, O'Rourke and Burnette, and Howard and Linder.——The Trocadero has the Merry Widows 22-27. In the olio are Seven De Comas, McCabe, Gabriel and Vera, [illegible] Joseph P. Armstrong, Carrie Esler and Josette Webb, Le Roy and Woodford, and Terrill and Simonds. The leading skit is The Beauty of the Beast, with large and handsome chorus. Business large, the daily matinees nearly equalling the night patronage.——The Lyceum has one of the best on the road 22-27 in Abe Leavitt's Rentz-Santley co. with everything new this season. A Trip to the Coronation is a very elaborate production and the skit He Backs in Here is good. In the olio are May Ward, Emerald Sisters, Charles Robinson, James and Sadie Leonard, John Lyons, James Moran, William McBride. The song "Blooming Lize" is a big hit, as is Mary Newman in mind reading feats. House packed. Bon Ton Burlesquers 29.——The Star Theatre presents 22-29 Fred Irwin's Majestics in a pleasing programme. Back to Ireland gives Billy W. Watson and co. a chance to introduce rapid action and funny sayings. King for a Day is full of good things. In the olio are Charles and Mildred Merrill, McCale and Carew, Valmore and Horton, Five Delgas, Parisian dancers; Siske and King, Gertie De Milt. Business has greatly improved here and crowded houses are the rule. The Utopians 29.——The Arch Street Museum has 22-27 Morello's dogs, Belle Harvey, Dally Family, Lee and Bull, Bary and Benton, John Delmore, and the cineograph. The usual large holiday business.——Items: So far this season the burlesque houses have surpassed largely the receipts of former years, easily accounted for by the increased money and talent put in the various travelling combinations.—A midnight performance New Year's Eve will be given at all the burlesque houses. S. FERNBERGER.

CINCINNATI, O.—Columbia: John T. Sullivan in Captain Huntington, Alf Holt, Hal Godfrey, Ezpoll, Three Milletts, Crane Brothers and Belmont, Warner and Blanchard, and Mlle. Latina made up a good bill. Seldom has a better all around bill been seen in this city than that which Manager Anderson offered 14-20. The Athos troupe of acrobats proved to be among the very best of their kind, and Mr. and Mrs. Edward Esmonde scored heavily in their highly amusing sketch, The Soldier of Propville. Carroll Johnston and Jean Dandy in their monologues were exceptionally good, while Charles E. Colby and Allie C. Way received generous praise for their clever act. James F. Kelley and Dorothy Kent had a pleasing turn, as did Alice Raymond, assisted by Rosie Penn-Guard. Professor Palmer's dogs and the biograph completed the bill.——People's: Fred Irwin's co. 6-13 proved a very strong attraction. Favorites in the olio were Cook and Girard, Blossom Seeley, Waldron Brothers, Lester and Curtis, Bison City Quartette, Kline and Pike, the Three Ronays, and the Salvaggios, whirlwind dancers. The High Rollers 14-20 were a big success. The olio: Andy McLeod, Franklin Sisters, Howe and Scott, Palfrey and Hilton, Dixon and Lang, Abbie Carlton, assisted by the Ballerina Troupe, and Kitty Miley with some new songs completed one of the most satisfying bills of the season. H. A. SUTTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Big business week 8-13. The Four Colbys were the feature, and the truly wonderful child Byrol charmed all. Hugh Stanton and Florence Modena made a big hit in The Bargain Fiend. Ryan and Richfield are always welcome, and Mag Haggerty's Father improves upon acquaintance. Others were the Rexfords, Mr. and Mrs. Litchfield, Healy and Farnum, George E. Austin, Joe Morris, and the vitagraph. Week 15-20: Papinta, Frank Keenan and Dean Edsell in The Two Rubies, Hayes and Healy, Cladius and Corbin, Gaag and Delmo, Smith and Powell, Clarke and Florette, Bessie Lamb, and the vitagraph. Week 22-27: Lillian Burkhart and co., Sieginloto Japanese Troupe, Rita Redmond, and others.——Items: Mr. and Mrs. Poli will have a large house party over Christmas. As has been Mr. Poli's custom for years a Christmas dinner will be served upon the stage after matinee 25.——Thomas Sullivan opened his new hotel 17. Mr. Sullivan is well-known in the profession.—Lonie, the stage-manager of Poli's, is fashioning dainty statues in plaster for his friends for Christmas. "Lonie" is an artist in this line and his copies of famous statues are marvelously well executed. JANE MARLIN.

ST. LOUIS, MO.—The Columbia bill 8-14 embraced Fred Hallen and Mollie Fuller, Felix and Barry, Macarte Sisters, and the Yankee Comedy Four. A strong bill was presented week 15-21. Sparrow, the headliner, offered some juggling features which were excellent, but his strongest feature was his original comedy, which kept the house in continuous laughter. Crawford and Stanley, as the tramp piano player and the dancing dude, was a funny act. Other good numbers were Lew Hawkins, Bellman and Moore, Mr. and Mrs. Harry Thorne and co. in An Uptown Flat, and Mosart's dogs and monkeys, the funniest act of its kind here this season. For 22-28: John T. Sullivan and co., Crawford and Carleton, the Eight Corsellas, Kelly and Violette, James Richmond Glenroy, the [illegible], Hanley and Rich, Charles L. Fletcher, the Three Dumonds, Dixie Julian, Musical Thor, and the kinodrome.——The Gay Masqueraders, with Mlle. Ani [illegible], gave a good bill at the Standard 7-13. Rose Sydell's London Belles drew fine business 14-20. Harry Williams' Imperial Burlesquers 21-27. In the olio: Ford and Dot West, Randall and Perry, Cliff Gordon, and Rita Victoria. J. A. NORTON.

SAN FRANCISCO, CAL.—Bill for week 7 at the Orpheum included Helene Mora, Harrigan, Herald Family, Thorne and Carlton, Barrows-Lancaster and co., Carl Noble, the Brittons, and Leslie's dogs. Week 14 opened, as usual, to S. R. O. with Francis de Lora, French Acrobats, Beatrice Moreland, Depender and Breen, Bryan and Nadine, Lieutenant Noble, Leslie's dogs, the Brittons, and Barrows-Lancaster co. Barrows and Lancaster scored in The Major's Appointment. Dec. 21 will see the first performance here of the Orpheum road co., including Nat Wills, Cotton and Long, Mignonette Kokin, Rawson and June, Melani Trio, and Galetti's dogs and monkeys. As a special attraction for this city Bessie Le Roy, Mlle. [illegible], and Lew Sully will appear, and the five Franco De Lorea will complete the bill. McIntyre and Heath will be added 28.——Chutes: Week 15: [illegible] Lenore, Cooper and Wilson, Bond and Byron, [illegible], Mr. and Mrs. Harry Neal, and Evelyn Ormsby. Week 22: Beatrice Moreland, Leslie's dogs, Bryan and Nadine, Cooper and Nelson, Mr. and Mrs. Harry Neal, and animatoscope. FRED M. GILMORE.

TORONTO, CAN.—Shea's (M. Shea, manager): Good bill 1-6, with Lillian and Shorty De Witt, Eckert and Berg, Swan and O'Day, [illegible], Leona Haskell, Cushman, Holcombe and Curtis, the [illegible] Johnsons, and the kinetograph. The same good attendance was kept up 8-13, when there were seen Elle and Walton, Ward and Ray, Clayton White, Marie Stuart and co., George W. Day, the [illegible], Les Dumonds, Billy Carter, and the kinetograph. Week 15-20: Ross and Fenton, Brown and Navarre, Musical Johnsons, Misses Delmore and co., Julian Rose, the Donovans, Johnson and Dean, Yamamoto Brothers. Week 22-27: Nina Bertoldo, Haines and Videoq, Four Cottys, Howard's ponies, Annie Dagwell, Whitfield and Hearn, Tom Moore, Barry and Hulvers, and the kinetograph.——Star (F. W. Stair, manager): The Topsy Turvy Burlesquers were about on the average 1-6. Good business 8-13, with the Tiger Lilies. Harry Bryant's Burlesquers 15-20. Merry Maidens 22-27. STANLEY McKEOWN BROWN.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Week 15-20: The Romany Trio, Dorothy Morton, Snyder and Buckley, Hal Merritt, Farnum and Howard and Ross, Baynes and her [illegible], Henry Frey, the Lamonts, Ideal Ladies Quartette, Mlle. Olive Grand, Romany Trio, Frank Bowman, and Wonderful Bush. 22-27: Six Glinserettis, the Balamlos, Dayne and Kearney, Cook and Sonora, Jack Norworth, Belle Hathaway, Lewis Tucker and co., [illegible] and Staats, Delmore and Oneida, Brooks Brothers, Louise Dresser, Orth and Fern, Bradley Brothers, and kinetograph.——Westminster (George H. Batcheller, manager): Rose Hill English Folly co. opened to a large house 15. Trans-Atlantic Burlesquers 22-27.——Item: Manager Batcheller, of the Westminster, gave the receipts of the matinee performance 18 to the "Telegram's" Poor Children's Christmas Dinner Fund. HOWARD C. RIPLEY.

KANSAS CITY, MO.—The Orpheum had an unusually good bill week 7 to big audiences. Valerie Bergere and co. in Billie's First Love scored heavily. Others were Reynolds Sisters, Three Keatons, Mark Sullivan, Boyd and Boyd, Albertus and Millar, Adams and Patrick, [illegible] dogs, and the kinodrome. For 14-20: Girard and Gardner, Stuart Barnes, Delphine and Delmore, Julie Kingsley and co., Harris and Walters, George H. Wood, Belle Williams, and Lee and Chapman. Week 7: Julie Kingsley and Nelson Lewis in After the Honeymoon; George H. Wood, original and good; Stuart Barnes, Girard and Gardner, Belle Williams, Delphine and Delmore, Harris and Walters, Lee and Chapman, and the kinodrome. For 21-27: Johnny and Emma Ray, Madame Adelaide Herrmann, Josephine Sabel, the Miles-Stavordale Quintette, Dillon Brothers, Fox and Foxie, Hanlon and Singer, and the kinodrome. D. KEEDY CAMPBELL.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, manager): Week 1-6: McIntyre and Heath, Rawson and June, Melani Trio, Mignonette Kokin, Nick Long and Idalene Cotton, Nat M. Wills, and Galetti's Troupe, [illegible]. Excellent business. The bill 7-13 included Castellat and Hall, Carroll Johnson, Will M. Cressy, Blanche Dayne, Jean Dandy, Parker's dogs, Colby and Way, the Athos Troupe. Week 15-20: John E. Camp, Mlle. Latina, Joe Flynn, Annie Thornton, Three Macarte Sisters, Crane Brothers and Belmont (hit of the bill), Blanchard and Warren, Hallen and Fuller, and the biograph. Good business.——Empire (Charles Zimmerman, manager): Vanity Fair 1-6. Rose Sydell co. 7-13. Imperial Burlesquers 15-20. GEORGE S. APPLEGATE.

NEWARK, N. J.—Proctor's kept up its reputation 8-13 with a performance of high quality, including Mr. and Mrs. Mark Murphy, Marvelous Merrills, Ward and Curran, Cook and Clinton, Hayes and Suits, Dodd and his dog, Toscott, Martin Brothers, and the kalatechnoscope. 15-20: Charley Case, Keough and Ballard, Angela, Lillie Western, Weston and Walters, Spencer Kelly, Lacy and Dunn, Johnson and Wells, and the kalatechnoscope. Moderate business at Waldmann's by The City Sports 8-13. Knickerbocker Burlesquers 15-20. Good business marked the stay of the Knickerbocker Burlesquers 15-20. Clark's Royal Burlesquers 22-27. C. L. NELSON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Howard Graham, resident manager): The second week of the vaudeville season opened 15 with a much stronger bill and the houses are increasing. Hall and Staley, Prevost and Prevost, Al. Lawrence, who has few, if any, equals as a mimic and comedian; Gardner and Vincent, Albert Waltz, Werden and Shepherd, Hermanns, Hedrix and Prescott, and Clara Douglas. Keough and Ballard head the bill 22.——Gaiety (Agnes Barry, manager): Wine, Woman and Song returned 11-13 to full houses. The Trocaderos followed 15-17. Bohemian Burlesquers 18-20. CHARLES N. PHELPS.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, manager): Week 8-13 fine business with Russell Brothers, Irving Jones, Mlle. Adelle Gorman, Proctor and Gorman, Mr. and Mrs. Jimmy Barry, D'Alma, Marley and Stewart, and the vitagraph. Week 15-20: Yorke and Adams, Harding and Ah Sid, Duffy, Sawtelle and Duffy, Mlle. Olive, Mack and Elliott, El Sato, Robbins and Trenaman, Yager and Yager, and the vitagraph. Booked 22-27: Adjie and her lions, De Bierre and co., Talbot and Rogers, the Brownings, the Hollands, Bessie Lamb, Mr. and Mrs. Young, Smith and Powell, and the vitagraph. WALTER C. SMITH.

BUFFALO, N. Y.—Ross and Fenton's co. week 8-13 at Shea's proved a big success. Ross and Fenton, Musical Johnsons, Misses Delmore and co., Julian Rose, the Donovans, Borani and Nevaro, Johnson and Dean, and the Yomomoto Brothers. Week 15-20: Annie Dagwell, a very pleasing singer; the Bennsons, Howard's ponies, the Four Cottys, Haines and Videcq, Tom Moore, the De Forests, Barry and Hulvers, and the vitagraph.——Bryant's Burlesquers pleased good audiences at the Lafayette 8-13. The Merry Maidens drew good houses 15-20. Moonlight Maids 22-27. JOSEPH O'CONNOR.

BALTIMORE, MD.—Rice and Barton's Extravaganza co. holds the stage this week at the Monumental, where they open in a farce entitled Brown Among the Daisies, in which Barton takes the principal character. In the co. are J. Quigley, Fred H. Eckhoff, Frank Mitchell, Idylla Vyner, and Olla Hood. The farce Raiding the Tenderloin closes. Rentz-Santley co. 29.——An interesting bill is presented at the Odeon this week. All the old favorites have been retained and some new ones added. HAROLD RUTLEDGE.

OMAHA, NEB.—Week 7: Eddie Girard and Jessie Gardner, Manning and O'Reilly, Lee and Chapman, Belle Williams, Standard Quartette, George H. Wood and Sparrow. Week 14: Valerie Bergere and co., the Navaros, Lotta Gladstone, Josephine Sabel, Miles-Staverdale Quintette, Dillon Brothers. Week 21: Webb's seals, Jules and Ella Garrison, Stuart Barnes, Harris and Walters, Carson and Willard, Wartenberg Brothers, and Adele Purvis Onri. J. R. RINGWALT.

TOLEDO, O.—Arcade (Frank Beal, manager): Lottie Gilson was the topliner week 14-20, but failed to arrive on time for the first two performances. Her place was filled by Mlle. Belle Sigourney, a talented violiniste, who recently arrived in America, and made her first public appearance at this theatre. Others were Montrell, Edmond Hayes and co., Robinson and Grant, Kathryn Hayes, Vernon, and the Carter-De Haven Trio. C. M. EDSON.

CLEVELAND, O.—Chase's Empire (C. J. Stevenson, manager): The Christmas bill is headed by Clay Clement and co. Others are the Systemas, Elite Circus, Eckert and Berg, Bertie Fowler, Adele Claire, and Eddie Mack.——Star (Drew and Campbell, managers): The Gay Morning Glories week 22. In the co. are Harry Hastings, [illegible], and Schall and others. WILLIAM CRASTON.

WASHINGTON, D. C.—The bill at Chase's 22-29 comprised Mr. and Mrs. Clay Clement, Ryan and Richfield, Fantasy Trio, Rosie [illegible], Hayes and [illegible], Rodemar Martins, Brown and Navarro, and the vitagraph.——The attraction at Kernan's Lyceum 22 is The [illegible].——The Dainty Paree Burlesquers are at the Empire 22-29. JOHN T. WARDE.

MILWAUKEE, WIS.—Star (F. R. Trottman, manager): Sam Devere's co. opened to immense business 7. Bowery Burlesquers gave satisfaction 14-20. Vanity Fair Christmas week, with Mlle. Ani as a feature. CLAUDE L. N. NORRIS.

PITTSBURG, PA.—Avenue (Harry Davis, manager): Week 8-13: Frances Piper, Jessie Couthoui, Don and Dolly Mann, Garnet and Glass, [illegible] Ross, Three Lelands, Yorke and Adams, Miller and Kresko, Charlie Leonard, Hedges and Walton, Fred Kindt, [illegible] Brothers, [illegible] by Clara Lane, [illegible] Burt, George Lelliots, Charles D. Burt, and William Weeks' Big Show, F. Dixon, and cinematograph. Good audiences saw the following acts week 15-20: [illegible]'s Living Pictures, Gillett's dogs, Quaker City Quartette, Almont and Dumont, Frank Whitman, Cooper and Bailey, Jeannette Fielding, Three Hamiltons, Four Otts, Alf Holt.——Academy (Harry Williams, manager): 8-13 The High Rollers. Week 15-20: Harry Morris' Night on Broadway.——Empire (Harry Williams, manager): 8-13 Reilly and Wood's Big Show. Week 15-20: Elinore Sisters, Hines and Remington, Burgess, Young, Tom Dee, Lavey and Woolford, Fisher and Carroll, Clayton White and Marie Stuart, Katherine Osterman and co., Hacker and Lester, May Evans.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, manager): A big week 1-6 with Musical Colbys, Ryan and Richfield, J. C. Doherty, Rae and Brosche, Weston-Raymond Trio, Clark and Florette, and vitagraph. Week 8-13 Papinta drew enormous houses. Others were Dean Edsell and Frank J. Keenan, Cladius and Corbin, Hayes and Healy, Murphy and Slater, Lloyd and Walton, McMahon and Chappelle, and the vitagraph. Lewis A. Simon and co. head the bill 15-20. With them are Alcide Capitaine, Bliss and Bliss, Mr. and Mrs. Neil Litchfield, Rita Redmond, Brown Brothers and Wright, vitagraph and others. Week 15-20: Alcide Capitaine. Other acts were Bliss and Bliss, Lewis Simon and Grace Gardner, Grant and Grant, Rita Redmond, Sieginloto's Japs, Brown Brothers and Lillian Wright, and the vitagraph. Captain Webb's seals, Harry Watson and co., Hal Stephens, and World's Trio 22.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; A. E. McCallum, resident manager): Business good week 8-13, with Smith and Fuller, Paolinetti and Pique, Maud Nugent, Sidney Grant, Agnes Mahr, Burton and Brooks, Jordan and Crouch, the Yorkshire Trio, Clay Clement and co. Business to the limit 15-20, with "Loop the Loop," Klein, Ott Brothers and Nicholson, Eva Mudge, Charles Bruent, Ward and Ray, Mr. and Mrs. Deaves, Fields and Wooley, and Westwood's dogs and monkeys. Week 22-27: Magee, Toss and Mosser Clark, Wilfred Clark and co., Melville and Stetson, and Yorke and Adams.——Empire (Hugh C. Jacobs, manager): The Topsy Turvey Burlesquers to good houses 8-13. Tiger Lilies 15-20. Harry Bryant's Burlesquers 22-27.——Item: Stella Beck and May Hovey, the brightest of our amateurs, have received very tempting offers to enter the professional ranks.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Smedley Sketch Club headed bill 8-13 to good business. For 15 and week Hobbs-Florence co. presented A Fairy Serenade. Others were John J. Harrington, Winifred Stewart, Nellie Devega, Ford and Cantwell. Lucifelle, the clever bicycle rider, fell while doing her act 9 and broke a rib. She will resume at the Casto, Lowell, Christmas week. Week 22: Florence Burns, Fitzgibbon, McCoy and Fitzgibbon, Irma McCracken, W. D. Hall, Daniel J. Harrington, Lucilleta, Browning Sisters, and Cheevers Brothers.——Rich's (A. E. Rich, manager): Monte Carlo Girls 4-6 to topheavy houses. The Devil's Daughter 8-10 canceled. A New York Girl 11-13 to fair patronage. The co. having no booking 15-17 remained over and played to satisfactory business. Miss New York, Jr., 18-20. American Burlesquers 25-27.

DETROIT, MICH.—Avenue: Della Fox headed the bill week 8-14. Others were Mason-Keeler co., Edmund Hayes and co., La Petite Mignon, Vernon, La Fleur, Rialta (second week), John Le Clair, and vitagraph.——Temple: The Empire Show week 8-14 drew good houses. Olio: J. J. Corbett, Davis and Macauley, Howard's ponies, the Messrs. Raymond and Caverly, Ferguson Brothers, Ed F. Reynard, Kennedy and Rooney, the Gellers. Madame Emmeline Mantelli was a special attraction and scored heavily. The "Kilties" Band were headliners 15-21. Others: Wilfred Clark and co., Melville and Stetson, Sidney Grant, the Johnsons, Franco Piper, Agnes Mahr, and Rice and Walters.

WORCESTER, MASS.—Park (P. F. Shea and Alf T. Wilton, lessees and managers): Week 8-13: Mount Wyn, Clara Ballerini, the Wilsons, Carney and Duryea, Bavona, Ballerini's dogs, Terrill and Symonds, and the kinetograph. Excellent business and pleasing performance. Week 15: Big business with Lorimer Johnstone and Caroline F. Cooke, Bauer and Dalley Osborn, Bush, Devere Trio, Klein and Clifton, Lillian Shaw, Dancing Howards, Grace Smith, and the kinetograph. Week 22-27: M. B. Curtis and co. in Sam'l of Posen, Dick and Alice McAvoy, George C. Davis, Gertrude Morton, the Rasaris, the Hardeburn Russian Quartette.

SAGINAW, MICH.—Jeffers (T. D. Bamford and Sam Marks, managers): Week 1-7: Elsbedle, Mlle. Thea, Vernon, Young and Brooks, Cooper and Bailey, John Le Clair, and the vitagraph; business good. Week 8-14: Little Elsie, Ouri Family, Gardner and Maddern, Five St. Leons, Margurit Scott, Thomas Nast, Sullivan and Keeler, and the vitagraph. Week 8-14: Little Elsie, Ouri Family, Georgia Gardner and Joseph Maddern, Five St. Leons, Marguerite Scott, Thomas Nast, Jr., Sullivan and Keeler, and the vitagraph; business good. Week 15-21: Mason and Keeler co., Rialta, La Petite Mignon, Arnin and Wagner, La Fleur, Marguerite Scott, and the vitagraph.

PORTLAND, ME.—Family (James E. Moore, manager): Big bill 8-13, headed by Johnstone Bennett and co., McLoud and Melville, Kumin's Trio, Simmons and White, Mabel Hudson, Harmony Four, Farmer Jones' Musical Pigs, and the biograph, to capacity. Excellent bill 15-20, to S. R. O., includes Winona and Banks Winters, Lillian Burkhart, Pope Spencer, George Snyder, Inman and Staats, Swan and O'Day, Adonis Trio, Reed and Shaw, Willis and Collins, and the biograph. Week 22 are Lewis McCord and co., Ramza and Arno, Allaire and Caville, Nellie Parker, Harry Brown, Bowman, and the biograph.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, proprietor; J. F. Quinn, manager): Week 8-13: Williams and Tucker, the World's Trio, Brothers Pearce, Brown and Nevarro, Jack and Jane Bernard, Wonderful Busch, Romany Trio, Brooks Brothers, and biograph. Week 14-20: Stanton and Modena, Quigley Brothers, Pelot, Howard and Linder, Cherry and Bates, Cadieux, Cook and Don, and Pauline Saxon. Week 21-26: Jean Dandy, Stinson and Merton, Baker and Lynn, Scott and Wilson, Grovini and Murray, Rastus and Banks, the Laskeys, C. E. Billings and others.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, manager): One of the best bills of the season 8-14 to large attendance. Olio: McIntyre and Heath, Long and Cotton, Rawson and June, Melani Trio, Nat M. Wills, Mignonette Kokin, Galetti's monkeys, and the animated pictures. Week 15-21 a splendid bill, consisting of Cressy and Payne, Smith, Doty and Coe, Berol and Berol, Howard and Bland, Mark Sullivan, Maud McIntyre, and the animated pictures. Big business.

LOS ANGELES, CAL.—Orpheum: The bill week 8-14 was not elaborate, but drew crowds. Captain Webb's seals, Gus Williams, Madame Adelaide Herrmann, Johnny and Emma Ray, Collins and Madell, Charles Kenna, and the biograph completed the list.——Chutes (Hy Koch, manager): A marked increase in attendance 7-13. Bill: Bressno Quartette, Al. Gorman, Ariesmo and Kohler, Le Mohaofade Cheriff, Sheik Tohar and his sacred mule, Charles McCormicks and Rena Burlesquers. Morgan and Phillips.

NEW BEDFORD, MASS.—Sheedy's (Theodore B. Baylies, resident manager): Week 8-13: Winona and Frank, Three Westons, Reed and Shaw, Rastus and Banks, the Winchesters, Dancing Howards, Barry and Woolford, and May Morris. Excellent business. Week 15-20: Loyd and Waltone, Frank and Ida Williams, Milton and Maude Woods, the Female Drummer Quartette, Dan Harrington, Hanson and Harris, Major Sisters, and Walthour and Van Bill.

ATLANTA, GA.—Bijou (Jake Wells, general manager; Henry De Give, resident manager): Week 8-13: Webb's seals, Three Livingstones, Lizzie H. Wilson, Letz Brothers, Ellsworth and Burt, Kline and Clifton.——New Star (John B. Thompson, manager): Business and bill good week 8-13, with Nellie Keeley, Cain Sisters, Petite Marguerite, the Manitbys, Daisy Lowman, George and Gladys Johnson, the Big Three, finishing with A Crazy Swede, by Leo Florence.

WATERBURY, CONN.—Jacques (Jean Jacques, manager): Simon and Gardner, Rita Redmond, Hume, Ross and Lewis, Talbot and Rogers, Burrows and Travis, the Lavines, Brown Brothers, Lilian Wright, and Kamamura pleased large audiences 8-13. Piccolo's midgets, World's Trio, Deltorelli and Glissando, Murphy and Slater, Mr. and Mrs. Litchfield, the Vans, Agnes Miles, and George Austin to well pleased audiences 15-20.

LOUISVILLE, KY.—At Hopkins' Temple Theatre week 7 were Charles Grapewin and co., Genaro and Bailey, Artie Hall, Three Walseys, Phyllis Allen, Tom Hefron, and the biograph. Week 14: Katharine Bloodgood, Hal Godfrey and co., Four Nelsons, Young and Brooks, Castellat and Hall, George Yeoman, the Tanakas, and the biograph.——The New Buckingham offered the Imperial Burlesquers. Week 14 Irwin Brothers' Big co. High Rollers 21.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, proprietors): Week 8-13: Good bill, including Smith, [illegible] Fowler, Frederick, [illegible], and [illegible]. [illegible] Drawee, Al. Barton, Barrows and [illegible], and Van Aiken and Vanneman, excellent business.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): Week 8-13: Fay and Clark, Rice Brothers, Madame Flower, Edwards and Kennedy, Gladstone Sisters, Edwin Mercer, W. J. Tompkins, Boyd and Boyd; business good. The Smedley Sketch Club in The Little Mother headed the bill 15-20. Others: Lew Hawkins, Johnnie Healey, Ada Arnoldson, Luciette, and Lemaire, Armstrong and Holly, and moving pictures; business good.

SCRANTON, PA.—Dixie's (Henry F. Dixie, manager): Good bill 15-20 to excellent business. Mr. and Mrs. Alfred Kelcey, Will F. Fox, Scott and Wilson, Miles and Raymond, Weston Walters, Gordon's Arabs, and Cinematograph.——Star (Alf G. Herrington, manager): Bowery Burlesquers co. 15-17, big business pleased. Innocent Maids 18-20.——Item: Last week was everybody's week at the Dixie, Manager Dixie giving the proceeds free admission.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Gardner's Family, Emily Lytton and William Gerald, Burkey and Leslie, Tom Mack, Romany Trio, Howard and Leonard, Theresa Augusta, and Lillian E. Martin 8-13. Good bill; large audiences. Week 15: Knight Brothers, Van and Robert, the Tacomans, the Ross Family, Misses Hogan and De Cour, Lee Hines and Pascatel 22-28. Good bill and business.

PAWTUCKET, R. I.—Sheedy's (C. E. Cook, manager): Week 8: Hugh Fisher, Dan J. Harrington, Milt and Maude Wood, Frank and Ida Williams, Hadgan and Harris, the Drummer Quartette, Lloyd and Walton, Walthour and Van Bill.——Gaiety (J. J. Ryther, manager): Week 8: Cavanagh and Hamilton, Sisters Hawkins, Sally O'Reilly, Maude Thornton, Gertie Sale, Fanny Rice, Harry Sefton and burlesquers. Good business.

COLUMBUS, O.—Empire week 8: The Kilties, Lynch and Jewell, Hines and Remington, Dixon, Bowers and Dixon, and The "Roasters" to heavy business. Week 15: James J. Corbett, Davis and Macauley (who were the hit of the bill in The Unexpected), Marie Stuart, Raymond and Caverly, Ferguson Brothers, Kennedy and Rooney, and the Three Moors to good business.

LOWELL, MASS.—Casto Theatre (A. Haynes, manager): Week 15: Fay and Clark, Rice Brothers, Madame Flower, Edwards and Kenney, Gladstone Sisters, Edwin Mercer, W. J. Tompkins, Boyd and Boyd; good houses. Week 22: Smedley Sketch Club, Johnnie Healey, Ada Arnoldson, Luciette, Lew Hawkins, Armstrong and Holly, Jackley and Bunnell; good business.

YOUNGSTOWN, O.—Park Theatre (Weber and Rush, lessees; Joseph Weber, manager): The Great Lafayette and co. closed week 8 to capacity business. Week 15: Ouri Family, Elsbedle, Two Schroders, Weston and Allen, John F. Clarke, Fields and Hanson, Burr and Ford, and Lottie Yahrling. Week 22: Erie and Fenton co.——Item: Lessee Lawrence Weber was here 13, on his way to Chicago.

MILFORD, MASS.—Hub (Florence Zellar, manager): Week 7: Baker and Brabney, Caroline Davis, Hines and Newton, Tina Davis. Week 15: John and Clark Lyne, George Byron, Pat and Mabel Joyce, Hazel Reynolds. Week 22: Florence Rice, Tuckfield and Wicks, Earl and Thea, Jere Brockley, Sanders and Richardson.

BUTTE, MONT.—La Petet Theatre (La Petet Amusement Co., proprietors; A. Sidney Rhorer, director-general; L. Mort Slocum, representative; Bert C. Frank, leading man and stage manager): Weeks 14 and 21: Marie Blanchard, Lulu Sutton, Myrtle Fleming, O. W. Kyle, Billy De Vere, H. Cooper, F. Hoover, and Charles Molloy.

MADISON, WIS.—Fuller (Fred Flom, manager): Week 8: Baines, Montgomery and Gilroy, Mabel Tempeter, George Kane, Robinson Twin Sisters, Jenny Beatty, Mr. and Mrs. Baldon; good entertainment and houses. Week 15: Phil and Nellie Peters, Sulky Sisters, Meyers and Crane, Josie Barnes, James Dunn.

ST. PAUL, MINN.—Star (Miller and Wittle, lessees; H. H. Singer, manager): Bob Manchester's Cracker Jacks 7-13. Good entertainment to large patronage. Dainty Duchess 14-20. The co. is a new one to St. Paul, and drew large patronage.

VANCOUVER, CAN.—Savoy (James F. Mackay, manager): 8-13: Pert Croix, Shaw Sisters, Alf J. James, Vivian, May Belle Moore, Post and Ashley, Georgie White, May Warde, Connors and Connors, and Olvio to packed houses.

READING, PA.—Bijou (Updegraff and Brownell, managers): Fred Irwin's New Majestics gave good performances to large houses 4-6. Rice and Barton's co. 11-13. Innocent Maids 15-17. Good bills and business.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): The City Club Burlesquers gave a capital performance 15-20. Nobody's Claim 22-27.

MINNEAPOLIS, MINN.—The Dainty Duchess gave a good bill at the Dewey week 7 to excellent business. Sam Devere's co. week 14 to large business.

TROY, N. Y.—Star (R. H. Keller, manager): Wine, Woman and Song 8-10 pleased large houses. The City Club 11-13 drew well.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, manager): Jolly Grass Widows to good houses. Co. pleased. City Sports 15-20.

MATTERS OF FACT.

Cal Stewart, whose Yankee stories have been a big hit in vaudeville for several seasons, will star next season in the new rural comedy-drama, Hoosier Hollow. G. W. Hosan will direct the tour of the attraction and he has arranged for a complete production. The scenic effects will receive special attention, while many lines of showy paper will be used. An excellent route has already been booked, although there is still some open time.

Nettie Black is at liberty, owing to the closing of Broadhurst's Because I Love You So on Dec. 13.

Mabel Montgomery is at liberty, having left the Vendome Stock company, Nashville, where she was the most popular leading woman that the company had known.

R. L. Crescy has purchased J. M. Ward's interest in the J. M. Ward and R. L. Crescy attractions, A Gambler's Daughter (Eastern), A Gambler's Daughter (Western), and A Ruined Life.

Joseph T. Belmont has been honored by having a brand of cigars named after him.

Harry Fentelle and Claude Radcliffe are in their nineteenth week with Jule Walter's Side Tracked, presenting their dancing novelty, Nobody at Home.

Roster of the Fenberg Stock company: George M. Fenberg, Newt I. Brosseau, Walter Ebel, Charles Leyburne, Henry Belmar, Sam C. Miller, Mat Koehler, John Whiteside, Frank Malloy, Ed Malloy, Marie McNeil, Emma Bunting, Mrs. S. C. Miller, Mrs. Newt Brosseau, Electa Page, Grace Halliday, and Mazie Brooks.

Arthur William Sew is meeting with success as Richard Heatherly in What Happened to Jones.

James S. B. Mullarky is playing the heavy in O. T. Crawford's production of A Chicago Tramp.

The roster of the Royal Opera company follows: Mary Carrington, Florence Glover, Eva Roth, Mabelle Mortimer, Herbert J. Carter, Ed McCrannish, Francis Gaillard, W. G. Shelly, Dan Foley, Mountjoy Walker, W. E. Bogaton, William Reynolds, musical director.

The roster of Railroad Jack (Eastern) follows: Guy Caufman, manager; Madeline Caufman, treasurer; Ed Marsh, musical director; Will F. Gardner, advance agent; Frank Noble, lion trainer; Ed Schache, master of transportation; Harry Jones, property man; Clare Evans, Tommie Smith, Thomas Powell, Frank De Vere, T. Anderson, Carl Tway, Tom Jenkins, Charlie Winters, Mabel Maitland, Queenie Trenary, and Bonnie Arado.

The roster of The Dice of Death (Western) follows: Guy Caufman, manager; W. N. Hammett, business-manager; Frank Hadley, advance agent; D. Barton, Rich Huffman, Jud Williams, Harry English, Charles Whitehouse, Howard Benton, Otha Holt, Frank Swel, A. Fitzgerald, Dolly Williams, Blanche Miller, Elsa Doyle, and Daisy Devere.

David M. Hartford, who is starring in A Montana Outlaw, met with success at the Third Avenue Theatre, this city, recently. The company carries a carload of beautiful scenery, three bronchos and a stage coach that has seen service in the West.

Phinney and Pinkham have secured the rights to Nellie McHenry's former success, A Night at the Circus, and will soon start the play on tour. They have engaged Josie Ashton Melville and Ernest Melville, the bareback equestrians, who will be a feature of the play. Maybelle Leach has also been signed for the production.

The big horse sales at Wabash, Ind., will take place Feb. 17, 18 and 20, when a good sized crowd is attracted to the sales. Manager J. M. Harter has these dates open for a first-class attraction.

A successful melodrama now on the road can be secured by responsible party by addressing "G. L.," Midland Hotel, Kansas City, Mo.

P. P. Craft, manager of Conroy and Mack's Comedians, writes: "Although the week before Christmas is generally one of the worst weeks in the season, our engagement at Piedmont, W. Va., proved to be a record breaker, and we did the biggest business ever done in the house by a popular priced attraction—the receipts being more than double those of any repertoire company played this season. Manager Beck immediately offered a return date on a large guarantee, which could not be accepted, as we are booked solid till May 23."

CORRESPONDENCE

(Continued from page 8.)

presenting Devil's Island, The Silver King, and The Dungeon of Paris, Winchester 22.

DU BOIS.—AVENUE THEATRE (A. P. Way, manager): Man to Man 5. Gibney and Hoeffler co. 6-10. A Desperate Chance 12. Huntley and Moore co. 15-20. The Rivals 22. Romeo and Juliet 25.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement Co., managers): Huntley-Moore Stock co. 11-13. Under Southern Skies 20. Oriental Troubadours 30.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Washburn's Minstrels 5. The Darkest Hour 6. The Planter Arrow 9. A Thoroughbred Tramp 13. The Game Keeper 16.

MOUNT CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Rip Van Winkle 9. The Game Keeper 12. The Aeroplane 17. A Country Kid 19. Our New Minister 30.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Mickey Finn 6. Shooting the Chutes 8. Next Door 10. Wormwood 12. A Romance of Coon Hollow 13.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): A Hidden Crime 11. Jefferson Brothers 13. Murray and Mackey Comedy co. 15-18. Wilbur Opera co. 22-27.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Our New Minister 10. Under Southern Skies 16. Howe's Moving Pictures Jan. 1. Stetson's U. T. C. 3. Gus Sun's Minstrels 7.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): A Hidden Crime 3. The Christian 8. A Desperate Chance 9. The Great Victor Show 10. A Breezy Time 12. Mickey Finn 13.

ASHLAND.—GRAND NEW OPERA HOUSE (R. S. Sanders, manager): Washburn's Minstrels 12. A Country Kid 18. The Fatal Wedding 29. Rights of Gotham Jan. 1.

FRANKFORD.—EMPIRE (Dr. William H. Long, manager): Two Married Men 4-6. A Break for Liberty 9-10. Uncle Josh Spruceby 11-13. Field's Minstrels 15-20.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Oriental Troubadours 5. Our New Minister 9. Rip Van Winkle 12. Guy Brothers' Minstrels 16. Under Southern Skies 17.

NEW KENSINGTON.—OPERA HOUSE (H. Behm, manager): A Breezy Time 4. Wormwood 9. A Country Kid 11. New Peck's Bad Boy 13. Mickey Finn 16. The Span of Life 19. Romeo and Juliet 27.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (C. B. Stevens, manager): Mrs. Jack Nov. 28. Robert Emmet 2. The Cattle King 6. Washburn's Minstrels 10.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): Hunting for Hawkins 5. Man to Man 6. Old 81 Stebbins 16. The Span of Life 17.

SANDFIELD.—OPERA HOUSE (W. D. Husted, manager): McKinney Brothers' Minstrels 12, canceled.

HASTINGS.—OPERA HOUSE (John McQueeney, manager): Big Record Stock co. 1-3. Coon Hollow 10. Oriental Troubadours 12. Romeo and Juliet 19.

MILTON.—OPERA HOUSE (A. J. Blair, manager): The Game Keeper 10. Missouri Girl 19. Old Arkansaw 23. Diller and Cornell 29-Jan. 5.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, manager): The Rivals 16. Guy Brothers' Minstrels 22.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Benign, manager): The Ranch King 2. A Desperate Chance 17. A Breezy Time 26.

PITTSTON.—MUSIC HALL (C. C. King, manager): Washburn's Minstrels 15. Looping the Loop 26. Chester De Vonde co. Jan. 5-10.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Rip Van Winkle 13. A Country Kid 15. Under Southern Skies 19. Romeo and Juliet 22.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vandevelice, manager): Sons of Ham 10. The Parish Priest 12. Kelley's Kids 13. Florodora 16.

FRANKLIN.—OPERA HOUSE (John Mills, manager): Grady Stock co. 15-22. A Desperate Chance 18.

SHENANDOAH.—THEATRE (Nathan Appell, manager): Himmelein's Ideals 15-20.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, manager): Dark.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Katherine Rober 8-13 opened in Dr. Bill to capacity. Other plays: Madame Sans Gene, Sapho, Roxana's Claim, A Lady of Quality, Nick Carter, On Southern Soil to excellent business and satisfaction. Gus Sun's Minstrels 15. The Defender 16 canceled. The Bird in the Cage 18. A New York Girl 19. Graham's Specialty co. 25.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Bennett-Moulton co. 8-13 in A Daughter of the South, Shipwrecked, Outcasts of Society, Darkest Russia, By the King's Command, The Devil's Web, The Prince of Detectives, and Dangers of New York to light business; co. excellent. A New York Girl 20.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): When Reuben Comes to Town 4; good house. The Western Girl 6; fair house. Human Hearts 9; good house. Winchester 15. Zig-Zag Alley 18. Two Married Men 20. Uncle Josh Spruceby 25. Lovers' Lane 27. Alaska 30.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Gus Sun's Minstrels 6; fair performance to large business. Katherine Rober 15-20. Uncle Josh Spruceby 27. Circumstantial Evidence 29.

PAWTUCKET.—MUSIC HALL (Music Hall Estate, managers): Egypta 9-11 (local) pleased crowded houses.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, manager): Barlow and Wilson's Minstrels 9; fair business and performance. Mr. Bluff of New York 10 failed to appear. Inter-Ocean Comedy co. 11-13. Mrs. Le Moyne 15. Hi Henry's Minstrels 16. The Span of Life 19. Romeo and Juliet 27.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Rose Coghlan 5; capital performance to enthusiastic audience. The White Slave 11. Nathan Hale 12. When We Were Twenty-one 13. Gagnon-Pollock Stock co. 15-20. Hi Henry's Minstrels 22. Mrs. Lemoyne 23.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Gagnon-Pollock co. 3-6 in Harry Tracy, the Outlaw, On the Verge of Ruin, The Sleeping City, A Stage Struck Girl, The James Boys; performances and houses very good. Middleton Stock co. 15, 16. Lacey and Lyons' co. 22-26. Nick and Tuck 27.

ORANGEBURG.—ACADEMY OF MUSIC (W. K. Sease and Co., managers): Gagnon-Pollock co. 11-13. Plays: On the Verge of Ruin, Down on the Farm, A Stage Struck Girl, Harry Tracy, the Outlaw. Middleton Stock co. 16-20.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, manager): Hi Henry's Minstrels 15. Howard Kyle in Nathan Hale 16. Interocean Comedy co. 18-20. Mrs. Le Moyne 22.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting manager): Rose Coghlan 6. Howard Kyle 11. When We Were Twenty-one 15. W. H. Crane 19.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, manager): Lewis Morrison in Faust 2; fair house; performance excellent. Gillhooley's Reception 4; poor co.; fair business. The Man in the Iron Mask 8. Uncle Josh Spruceby 13. Londale Theatre co. 22-27. Denver Express Jan. 1. A Jolly American Tramp 3.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): The Man in Iron Mask 11 canceled. Angell's Comedians 15-21. North Brothers' Theatre co. 25-27.

HURON.—GRAND OPERA HOUSE (W. L. Miner, manager): Carrie Stanley co. 8-10. A Foxy Boy 11. North Brothers 15-20. Sanford Dodge 23. Thomas Opera co. 26.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): W. H. Crane 4 pleased very large house. Vendome Stock co. in The Colonial Girl 2-6 drew large and pleased audiences. The stock co. in The New Boy 8-12 opened to capacity. The Strollers 9, 10 pleased large audiences. Rose Coghlan 13. The stock co. in Prince Karl 15-20. Davy Crockett 22, 23. The Climbers 23. Anna Held 25. The Cowboy and the Lady 27.—GRAND OPERA HOUSE (Mrs. T. J. Boyle, manager): Boyle Stock co. 1-6 in Hazel Kirke pleased very large houses. Week 8-13, London Assurance. For week 15-20 the bill is Victor Durand.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfeld, managers): Human Hearts 2; fair business; performance poor. A Jolly American Tramp 4 to small house; performance poor. Black Patti Troubadours 4; top-heavy house; fair performance. Kate Claxton 10. A Wise Woman 11. Two Merry Tramps 13. Rose Coghlan 15. Mr. Plaster of Paris 18.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Human Hearts 5; good house and performance. Marguerite Sylvia 11. Rose Coghlan 12. The Climbers 24. David Harum 25. The Little Duchess 29. The Cow Boy and the Lady 30. A Jolly American Tramp Jan. 1.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): The Climbers 9; capacity pleased. Rose Coghlan 11. The Strollers 15. Mrs. Le Moyne 17. William H. Crane 26. Bonnair and Price co. 22-28. The Cowboy and the Lady 31.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Vondome Stock co. 4. Human Hearts 10. A Wise Woman 16. Two Merry Tramps 19. The Pride of Jennico 18 canceled.

MURFREESBORO.—CITIZENS' THEATRE (Avant, Fox and Lytle, managers): Peck's Bad Boy 3; S. R. O.; fair satisfaction. Human Hearts 9.

TEXAS.

WACO.—THE AUDITORIUM (Lewin Plunkett, manager): E. J. Carpenter's For Her Sake 1 to fair and pleased house. My Partner 3; well acted; business good. Rose Melville 3 well received by large house. The Liberty Belles 4; well presented; business large. Paul Gilmore 6 in The Tyranny of Tears well liked; large receipts. Louis James and Frederick Warde in The Tempest 8. Thelma 12. The Cowboy and the Lady 13. King Dodo 15. A Poor Relation 17. The Village Postmaster 18. The Gay Lord Quex 19.—THE GRAND (Huff and McNeill, managers): Leo Largman, assisted by Miss Anne Gold, splendidly presented Yiddish comedy sketches to large houses 7. Gerton's Minstrels 18.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Lord Strathmore 1; good co.; light house. Rose Melville 4 pleased fair attendance. Louis James and Frederick Warde in The Tempest 5 to S. R. O.; excellent performance. Olympia Opera co. 6-10. The Cowboy and the Lady 11. The Tyranny of Tears 13, 14. A Poor Relation 15. King Dodo 17. The Pay Train 18. A Runaway Match 19. The Village Postmaster 20, 21. A Comedy of Errors 22. The Belle of New York 23. The Two Orphans 25. Black Patti 26, 27. Finnigan's Ball 28. Thelma 29.—EMPIRE OPERA HOUSE (M. A. Brady, manager): Ashley Rush co. 14-Jan. 3.

LONGVIEW.—OPERA HOUSE (J. T. Smith, manager): Ewing-Taylor co. Nov. 27-29; fair business; good co. Plays: Home, Sweet Home, Napoleon, the Emperor, My Old Kentucky Home, and A Messenger from Jarvis Section. A Prince of Liars 3 failed to appear. Ethel Tucker Stock co. 8-13. Edwin Southern 15. Casey's Troubles 17. Olympia Opera co. 22, 23. Who, What, When Minstrels 29. Burnson Stock co. Jan. 1. The Pay Train 3 canceled. Black Patti Troubadors 6. Hans Hanson 9. A Runaway Match 14. Samuel of Posen's Brother 21.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Rose Melville 1; fair attendance; capable cast. Paul Gilmore 2; presented The Tyranny of Tears; light receipts; excellent co. Adelaide Thurston in At Cozy Corners 4; good business; fine co. My Friend from Arkansaw 6; light business and weak cast. Quinlan and Wall's Minstrels 7; heavy attendance; best minstrels playing this city past few years. The Minister's Son 8. Weary Willie Walker 9. Charles B. Hanford 10. For Her Sake 17. The Cow Boy and the Lady 18. The Gay Lord Quex 24. Too Rich to Marry 25. Nevada 26.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Thelma 1; good house. Adelaide Thurston 2; full house; performance pleasing. Charles B. Hanford 3 with excellent support, presented The Taming of the Shrew and Much Ado About Nothing to good houses. Quinlan and Wall's Minstrels 4; good houses; performance satisfactory. The Liberty Belles 5; full house. E. J. Carpenter's For Her Sake 6 to pleased audiences. Louis James and Frederick Ward presented The Tempest 9. The Minister's Son 10. King Dodo 11. Weary Willie Walker 12. Nevada 13.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (E. Bergman, manager): The Liberty Bells 2; large and enthusiastic house. Ward and James in The Tempest 3; immense business pleased. Lord Strathmore 4; poor house; very bad weather. Sis Hopkins 5; excellent co.; satisfactory business. The Tyranny of Tears 9. The Cowboy and the Lady 10. The Other Fellow 11. Nevada 15. A Poor Relation 16. Gay Lord Quex 17. King Dodo 18. The Minister's Son 20.

SHERMAN.—OPERA HOUSE (L. Saranan, manager): The Tyranny of Tears 1 pleased small audience. Adelaide Thurston 3; light business pleased. The Black Vipers 4 failed to appear. Quinlin and Wall's Minstrels 5; good business pleased. The Liberty Belles 8. Weary Willie Walker 10. Charles B. Hanford in Much Ado About Nothing 11. James and Warde in The Tempest 12.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus H. Peters, manager): Spooner Dramatic co. 2-6 pleased large audiences. Paul Gilmore 12. The Pay Train 17. A Runaway Match 19. Courtney Morgan 22. Thelman 30. Gorton's Minstrels Jan. 1. Lewis Morrison's Faust 3. Rose Coghlan 8. A Wise Member 15. M. B. Curtis 16. Dickman Stock co. 22. The Brennan-Sale co. 23.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Quinlan and Wall's Minstrels 1 pleased large house. Sis Hopkins 2; small house. My Partner 3; poor business. Charles B. Hanford 6 to well pleased audiences, presenting The Taming of the Shrew. Thelma 9. The Minister's Son 13. The Cowboy and the Lady 15. The Village Postmaster 16.

PARIS.—PETERSON THEATRE (W. E. Knight, manager): The Tyranny of Tears 3 to fair business; good co. At Cozy Corners 5 to large and delighted audience. Quinlan and Wall's Minstrels 8. Charles B. Hanford 9. The Liberty Belles 10. For Her Sake 15. The Man from Mexico 17. The Cowboy and the Lady 20.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, manager): Warde and James' magnificent production of The Tempest 2 was witnessed by large and thoroughly pleased audience. The Liberty Belles 3; good house. Strathmore 6, 7; fair business. The Cowboy and the Lady 9. The Other Fellow 10. The Tyranny of Tears 11. Hoyt's Comedy co. 14.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, manager): Camille 2; full house; very good performance. My Friend from Arkansaw 9; fair house pleased. Davy Crockett 12. E. J. Carpenter's For Her Sake 16. The Minister's Son 27. Ewing Taylor co. 29-Jan. 3.

AUSTIN.—HANCOCK'S OPERA HOUSE (George Walker, manager): The Turanny of Tears 8. The Cow Boy and the Lady 12. The Village Postmaster 19. Stuart Robson 23. The Belle of New York 24. Black Patti Troubadours 25. Kate Claxton 26. Thelma 27.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, manager): The Black Vipers 8. Adelaide Thurston 9. The Liberty Belles 11. Quinlan and Wall's Minstrels 12. The Village Postmaster 13. Two Jolly Rovers 15. Kate Claxton 17. My Friend from Arkansaw 18. Lewis Morrison 19.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, manager): Railroad Jack 1; fair business; performance poor. Thelma 3; light business; co. good. The Black Viper 5; small house; co. good. Nevada 12. Weary Willie Walker 13.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): Quinlan and Wall's Minstrels 2; fair business; good co. Paul Gilmore 4; light attendance owing to bad weather. Charles B. Hanford 8. The Liberty Belles 9. E. J. Carpenter's For Her Sake 11.

[illegible]—OPERA HOUSE (Hess and Goldberg, managers): Bickman Stock co. 25-27. Life's Great Lesson 30. Who, What, When Minstrels 31. Brennan Sale co. Jan. 3. Black Patti Troubadours 6. Hans Hanson 8. Ewing Taylor co. 15-17.

M'KINNEY.—OPERA HOUSE (Henry W. Warden, manager): E. J. Carpenter's For Her Sake 9. Weary Willie Walker 11. Charles B. Hanford 12. Charles E. Marvin 31. Curtis Comedy co. Jan. 5-10. Finigan's Ball 7.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Thelma 13. The Minister's Son 16. Courtaney Organ in Camille 17. The Other Fellow 19. Gorden's Minstrels 22. A Man from Mexico 30. A Wise Member 31.

MARSHALL.—OPERA HOUSE (Livingston and Dahmer, manager): Janice Meredith 2; good business; co. good. Adelaide Thurston 8. Quinlan and Wall's Minstrels 11. My Friend from Arkansas 17.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Frederick Ward and Louis James 4 in The Tempest. The Minister's Son 19. A Runaway Match 30. Thelma Jan. 3.

EL PASO.—MYARS' OPERA HOUSE (W. A. Rogers, manager): Gordon's Minstrels 5, 6. A Wise Member 8. A Poor Relations 12, 13. The Tiranny of Tears 16.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): Ethel Tucker co. Nov. 24-29; good co.; audiences pleased. The Dice of Death 1; good co.; fair audience. The Other Fellow 13.

WAXAHACHIE.—OPERA HOUSE (J. M. Mumby manager): A Merry Chase Nov. 28; good house; fair co. E. J. Carpenter's For Her Sake 5; large business; performance pleasing. Spedden-Paige co. 16.

TYLER.—GRAND OPERA HOUSE (A. Hecks, manager): The Black Vipers 3; small house. The Dice of Death 4; small house. Thelma 6; fair business. Quinlan and Wall's Minstrels 9. James-Warde 17.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Olympia Opera co. in Wang 11. Gorton's Minstrel 12.

ABILENE.—LYCEUM THEATRE (W. Saunderson, manager): Jesse James co. 12. A Wise Member 15. Beach and Bowers' Minstrels 8 failed to appear.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Thelma 8. Quinlan and Wall's Minstrels 10.

HILLSBORO.—LEVY OPERA HOUSE (Murphy and Deasy, managers): The Minister's Son 11. Olympia Opera co. 15.

NACOGDOCHES.—OPERA HOUSE (Mayer and Schmidt, managers): Eli Perkins 10. Ewing-Taylor co. 15-20.

TERRELL.—BRIN OPERA HOUSE (S. L. Dey, manager): For Her Sake 8. My Friend from Arkansas 20. A New Member 22.

HENDERSON.—OPERA HOUSE (Syd De La 3; good house. Strathmore 6, 7; fair business. Wagner Quartette 16.

MARLIN.—GRAND OPERA HOUSE (J. G. Ottorf, manager): Charles B. Hanford 5 Hoyt's Comedy co. 8-10. Thelma 11.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Olympia Opera co., presenting Said Pasha, Olivette, and The Mascot 12, 13.

DONHAM.—OPERA HOUSE (V. Steger, manager): My Friend from Ark 8.

DENTON.—WRIGHT'S OPERA HOUSE (C. H. Donahower, manager): Charles B. Hanford 13.

CALVERT.—OPERA HOUSE (J. P. Casimir, manager): Thelma 10.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Hoyt's Comedy co. 1-3. A Wise Member 18.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Stuart Robson in A Comedy of Errors Nov. 29 to good business. Captain Jinks 5, 6 to large and enthusiastic audiences. Florodora 8. Primrose and Dockstadter's Minstrels 12, 13.—GRAND THEATRE (Jones and Hammer, managers): Stetson's U. T. C. 24-26; large business. The Telephone Girl 27-29 to good business. Pennsylvania 2, 3 to full houses. Caught in the Web 4-6 to fair business.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Hunting for Hawkins 6; excellent performance to fair house. Down by the Sea 20. Weidmann co. 22-27. E. J. Carpenter's A Little Outcast 29. Ward's Minstrels Jan. 1. Richard Carvel 9. Whose Baby Are You 12. Weary Willie Walker 14.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Caught in the Web 8. E. J. Carpenter's A Little Outcast 22. Foxy Quiller 24. Down by the Sea 25.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE: Arizona 4; large and well pleased audience. Mikado 11, 12 (local). Vaudeville Stars 20. Potter and Perry 25. The Volunteer Organist 26. Washburn's Minstrels 30. Winchester Jan. 8. Vogel's Minstrels 12. The Little Minister 16.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Foxy Grandpa 8; deserving of better business. Sunny Jim produced here 8. The farce is bright and gives promise of success. Vogel's Minstrels Jan. 2.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Arizona 6; good business. The Volunteer Organist 25. A Modern Magdalen 29. Winchester Jan. 7. Vogel's Minstrels 10.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Foxy Grandpa 9; best of the season. Two Sisters 20.

WOODSTOCK.—MUSIC HALL: Woodstock Home Minstrels 5 (local); large house pleased. Two Sisters 16.

RUTLAND.—OPERA HOUSE (O. W. Higgins, manager): Under Southern Skies 6; large and highly pleased house. Mamie Fleming co. 15-20.

SPRINGFIELD.—OPERA HOUSE (George H. Stiles, manager): Gormand and Ford 15-20. Culhane, Chace and Weston's Minstrels 22.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): W. W. Dayton co. 19, 20.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): A New Magdalen 30.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Rhea Lerane co. 25-27.

BELLOWS FALLS.—OPERA HOUSE: Arizona 10; fair business; fine co. The Two Sisters 19.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): When We Were Twenty-one 3; fair performance and house. The Volunteer Organist 5, 6; good performance to topheavy houses. Giffen co. in Captain Swift 8-10; good production to fair business. The Old Homestead 12, 13. Ten Nights in a Bar Room 15. Giffen co. (return) 18-20. Way Down East 25. James O'Neil 26, 27.—BIJOU THEATRE (Jake Wells, manager): Her Marriage Vow 15-17. Fawcett co. in A Night Off 18-20. Bijou Comedy co. 22-27.

NORFOLK.—GRANBY (Otto Wells, manager): Fawcett Stock co. 9, 10 in Dr. Jeckyl and Mr. Hyde; large crowds. Peaceful Valley 11-13. Her Marriage Vow 15-17. Fawcett Stock co. 18-20.—ACADEMY OF MUSIC (Thomas G. Leath, proprietor): Rose Coghlin 1; fair business and house. Mrs. Le Moyne 3; large house and good business. Climax 4; good business and house. When We Were Twenty-one 6; fair business and house. The Volunteer Organist 10. The Old Homestead 11. Giffen co. 12, 13, 15, 16.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Rosemary 3 pleased fair house. The Volunteer Organist 4; small house; excellent co. Hi Henry's Minstrels 5; good house and performance. The Climbers 6; enthusiastic audience. Mrs. Le Moyne 8; good house; excellent performance. Side Tracked 10. Elks' Burlesque Circus 12, 13. Dark 10-17.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): When We Were Twenty-one 2; 5; fair business. Side Tracked 9 disappointed top-heavy house. The Millionaire 22. Reuben in New York 29. Nathan Hale Jan. 2.

PORTSMOUTH.—LYCEUM THEATRE (Thomas G. Leath, manager): When We Were Twenty-one 8; fair house; good performance. The Volunteer Organist 9; poor house; excellent performance. Nathan Hale 27. Kelly and Shannon 30. A Merry Tramp Jan. 15. Rip Van Winkle 17.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Hi Henry's Minstrels 4; fair house; performance good. The Climbers 5; fair house; performance fine. Mrs. Le Moyne 6; fair house; performance excellent.

ROANOKE.—ACADEMY OF MUSIC (Leath and Wells, lessees; Giffin co. 3, 4, playing Rosemary and Captain Swift; large and well pleased audiences. The Climbers 8; good business pleased.

ALEXANDRIA.—BELL'S OPERA HOUSE (W. S. Harper, manager): Sinclair Dramatic co. 4-6. Plays: Under Two Flags, Captain Rackett, and Camille. The Fied Piper of Hamlin (local) 12.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Side Tracked 6; fair business; co. good. Giffen Stock co. 22. Reuben in New York 29. Nathan Hale Jan. 3.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Folks Up Willow Creek 8; fair co. and attendance. Dr. Bennett 12, 13.

WINCHESTER.—THE AUDITORIUM (Fred H. Hable, manager): The Game Keeper 10. J. L. Erwood Stock co. 22-27. Nathan Hale Jan. 5.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., managers): Folks Up Willow Creek 12.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): When We Were Twenty-one 4; small but pleased audience. Dark 15-20.

SOUTH BOSTON.—HILL'S OPERA HOUSE (W. D. Hill, manager): Side Tracked 11.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, manager): Edwin Milton Royle in Friends 3, 4; excellent performance; small business. Richard Golden in Foxy Quiller 5, 6; large business; fair co. Hearts of Oak 8, 9. Andrew Robson 10, 11. Alphonse and Gaston 12, 13.—AUDITORIUM (Harry C. Hayward, manager): Florence Roberts in The Adventures of Lady Ursula and Sapho 1-4; excellent co.; large attendance. Lost River 5, 6; good performance; fair business. Sandy Bottom 8-10. The Telephone Girl 11-13.

TACOMA.—THEATRE (Calvin Heilig, manager): Thomas Jefferson 3 in Rip Van Winkle; crowded house. Hearts of Oak 5; fair attendance.—LYCEUM (Dean B. Worley, manager): Lost River Nov. 29, 1; complimentary concert 3. Rudolph and Adolph 7, 8. Charles D. Herrman and the Warde co. 10-14.—LA PETITE (Rheter, manager): Vaudeville 1-6; good attendance.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles F. Van De Water, manager): Other People's Money 6 pleased large audience. Sandy Bottom 11. E. J. Carpenter's A Little Outcast 12. Peck's Bad Boy 20. Side Tracked 25. The Gambler's Daughter 29. Down By the Sea 31. Shore Acres Jan. 6. The Irish Pawnbrokers 7. Pickings from Puck 13.

WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Jeffries and Fitzsimmons 10.—GRAND OPERA HOUSE (A. B. Jewett, manager): Foxy Quiller 13.

EVERETT.—THEATRE (R. A. Grant, manager).



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WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Frankhelm, manager): The Sign of the Cross 5, 6; good business. A New York State 8; fair business. The Chaperone 11. Al. G. Field's Minstrels 13. The Christian 17. Daily Varden 18. Dan Daly 24. The Village Parson 25. Eugenia Blair 26. Elks' Elixier 27.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Irene Myers closed two very successful weeks 6. Katzenjammer Kids 11-13. Carner Stock co. 15-20. A Kentucky Feud 22-24. A Peddler's Claim 25-27.

HUNTINGTON.—THEATRE (Joseph R. Gallick, manager): The Eleventh Hour 3; co. and house fair. A Thoroughbred Tramp 4; fair co.; small business. Rupert of Hentzau 6; good co. to small house. James Boys in Missouri 10. The Katzenjammer Kids 17. Man to Man 20. Dan Darleigh 25. The Christian 24. Bennett-Moulton co. 29. The Cowboy and the Lady Jan. 5. Tim Murphy 6. When Knighthood Was in Flower 10.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Rupert of Hentzau 4; good business. A Devil's Lane 5; fair business. James Boys in Missouri 6; good business. The Chaperone 17. A Millionaire Tramp 19. The Christian 25. Maloney's Wedding Day 30. Old 81 Stebbins Jan. 1. The Cowboy and the Lady 3.

ST. MARYS.—AUDITORIUM (Will A. Miller, manager): Shooting the Chutes 1; good performance; fair house. A Thoroughbred Tramp 5 pleased fair house. Katzenjammer Kids 11; fine performance to good business. Man to Man 16. Hearts of Gold 17 canceled. Maloney's Wedding Day 23.

HARRINGTON.—OPERA HOUSE (J. M. Barrack, manager): Raymond, magician 5, 6; fair performance to good house. Hearts of Gold 11. The Dutchman's Honeymoon 12 canceled. Royal Players 15. Romeo and Juliet 20. Empire Comedy co. 25. Kelly's Kids 31.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Farland, manager): A Devil's Lane 30; performance and business good. A Turkish Texan 12. S. R. O. The Darkest Hour 18. The Village Parson 19. A Romance of Coon Hollow 20. The Little Mother 31.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Hunting for Hawkins (return) 10. The Darkest Hour 11. Morrison's Faust 15. A Devil's Lane 17. Kelly's Kids 19. The Game Keeper 20. Sinclair Dramatic co. 25-27.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Wormwood 11. Hearts of Gold 15. A Romance of Coon Hollow 26. Chicago Stock co. 29-Jan. 3.

WESTON.—CAMDEN OPERA HOUSE (George V. Fluster, manager): A Country Kid 4; poor business and co. A Devil's Lane 11. Katzenjammer Kids 13. The Darkest Hour 20.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, manager): Man to Man 15. The Christian 19. Howard-Bennett co. 23-27.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, manager): Bastleman's String Quartette 12.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Foxy Quiller Nov. 25; large business. A Gambler's Daughter 26; fair house. The Bonnie Brier Bush 2; appreciative audience. Lena Herman 9. Over the Fence 12. The Prince of Pilsen 13. Human Hearts 25. A Devil's Auction 30. Old Jed Prouty 27. Whitney Opera co. 28. Lost River Jan. 1. Hearts of Oak 3. Princess and Stock

stader's Minstrels 8. Devil's Island 12.——MUSIC HALL.: Dark.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): The Bonnie Briar Bush 3; pleased good house. Barbara Frietchie 4; fair house well satisfied. When We Were Twenty-one 8; good satisfaction to fair house. Leon Herman 10. Over the Fence 15. A Jolly American Tramp 17. Richard Golden 26. Blanche Walsh Jan. 2. Hearts of Oak 5. Jessie James 8. Dan Sully 15.

APPLETON.—THEATRE (Jack Hoeffler, manager): Beside the Bonnie Brier Bush 4; greatly pleased. Hoeffler's Mid-Winter Circus 6, 7 to good business. Old Jed Prouty 7 canceled. 'Way Down East 10. The Prince of Pilsen 13. The Evil Eye 16. De Wolfe Hopper 19. Old 81 Plunkard 20. The Penitent 22. Devil's Island 23. Barbara Frietchie 29. Kitties' Band Jan. 1.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): The Stoths 3 to S. R. O.; excellent performance. California 6; performance and business good. Old Jed Prouty 15. The Evil Eye 19. Old 81 Plunkard 22. Barbara Frietchie 25. The Penitent 27. Kitties' Band 30. A Bunch of Keys Jan. 1.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Moll, manager): 'Way Down East 11. William Owen in The School for Scandal 15.——ITEM: The New Opera House at Amherst, a thriving little city sixteen miles from here, is now completed and will be opened as soon as a suitable opening attraction can be secured. L. A. Pomeroy is manager.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feller, manager): McFadden's Row of Flats 1; large house pleased. The Peddler's Claim 5; very light attendance; co. very good. Old Jed Prouty 7; large audience pleased. The Prince of Pilsen 8. The Evil Eye 14. Devil's Auction 18. Devil's Island 21. Robert Mantell 27. Davidson Stock co. 29-Jan. 4.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neuman, manager): The Peddler's Claim 7 pleased. William Owen 10. The Strollers 28. Barbara Frietchie 30. The Prisoner of Zenda Jan. 11.——CONCORDIA OPERA HOUSE (C. Otto, manager): Keller 8-10; excellent entertainment. Adolph Philipp Jan. 1.

WATERTTE.—SCOTT OPERA HOUSE (Walter Lindsay, manager): When We Were Twenty-One 2. Old Jed Prouty 12. The Strollers 24. Barbara Frietchie 27. Devil's Island Jan. 1. Kitties' Band 3. Bunch of Keys 6. Moonshiner's Daughter 20. Evil Eye 22.

BAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): West's Minstrels 3. The Stoths 6. When We Were Twenty-one 9. Leon Herrmann 11. Barbara Frietchie 13. Adolph Philipp 15. Over the Fence 18. A Devil's Auction 22. 'Way Down East 24. Canoe Clawson Opera co. 27.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Abracadabra, hypnotist, 1-3; good house pleased. Old Jed Prouty 6 pleased good house. California 8 to good business. 81 Plunkard 13. Old Jed Prouty 16. Flora De Voss co. 18-20.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. H. Smrcina, manager): School for Scandal 6. Resting Lots 13. The Eleventh Hour Jan. 6. The Man in the Iron Mask 19. Down Mobile 20.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Wilkins, manager): Bonnie Briar Bush 5. California 7. The Prince of Pilsen 12. Old Jed Prouty 14. The Evil Eye 19. 81 Plunkard 21.

WAUPACA.—CITY OPERA HOUSE (E. J. Heyser, manager): Dark.——D. H. OPERA HOUSE (C. A. Pelham, manager): Columbia Theatre co. 4 canceled. A Bunch of Keys Jan. 2.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Bonnie Brier Bush 11 pleased fine audience. The Prince of Pilsen 11. Barbara Frietchie 18. Adolph Phillip co. 19.

MENASHA.—GERMANIA OPERA HOUSE (Val. Langer, manager): Dark.——MENASHA OPERA HOUSE (William Wise, manager): Will open 26 with Walker Whiteside in Othello.

WAUSAU.—GRAND (C. S. Cass, manager): A Modern Magdalen 5; fair house; poor support. 'Way Down East 12. Emery's Boys 19. The Prince of Pilsen 27. Two Jolly American Tramps 28.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Dark 1-6. The Prince of Pilsen 10. The Evil Eye 13. A Devil's Auction 20. Robert Mantell 23.

BARABOO.—GRAND OPERA HOUSE (F. E. Shultz, manager): William Owen in The School for Scandal 19. 81 Plunkard 15. Pennsylvania 29.

MERRILL.—SHRARD OPERA HOUSE (Ernst Knorr, manager): Gaskell Stock co. 8-13. A Jolly American Tramp 16

OCONTO.—TURNER OPERA HOUSE (Albert Hidle, manager): Romeo and Juliet Nov. 29. A Peddler's Claim 2. Devil's Island 30.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): 'Way Down East 8; S. R. O.; performance good. West's Minstrels 14.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, manager): William Owen 12. 81 Plunkard 19.

SHEBOYGAN.—CONCORDIA HALL (Ed. Kempf, manager): Old Jed Prouty 5. Keller, hypnotist, 14-20.

PORTAGE.—OPERA HOUSE: California 5. Richard Golden 15. J. C. Lewis 23.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hummel, manager): Earl Doty co. Jan. 19.

WYOMING.

CHEYENNE.—OPERA HOUSE (Paul Bailey, manager): ITEM: The Opera House was totally destroyed by fire 8. Bookings will probably be made at Turner Hall in the future.

LARAMIE.—NEW GRAND (William Marquardt, manager): Helio, Bill 9. Caught in the Web 13.——OPERA HOUSE (H. R. Root, manager): Down by the Sea 16.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Caught in the Web 12. Down by the Sea 17.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (A. H. O'Neill, manager): Out of the Fold 4; fair performances to light business. Henrietta Crossman 5; large and most enthusiastic audience. Kidnapped in New York 6; fair attendance. Caste (local) 9; large audience. A Royal Slave 10. Shaun Rhue 12. The Convict's Daughter 13. Local entertainment 15. Keller 16. The Queen of the Highway 17. The Wizard of Oz 20. The Great Ruby 23. John Griffith in Macbeth 27. Searchlights of a Great City 30. The Smart Set Jan. 1. Caste 3.——LONDON OPERA HOUSE (Alexander Harvey, manager): Rowland and Young's Bijou Comedy co. 1-6 to fair business. Local concert 16. Marks Brothers' co. 22-Jan. 3.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Richetts, manager): Hearts of Oak 2; mediocre performance to fair house. Lost River 3; fair attraction to fair house. Milton Royle 8. Fiddle de Dee 11. Foxy Quiller 12. Richard Carvel 17. Primrose and Dockstader's Minstrels 18.——THEATRE ROYAL (W. R. Lucas, manager): James Boys in Missouri 4-6. Georgia Harper co. 8-13.——EAST END THEATRE (L. Beck, manager): Are You a Mason 1. Dad's Girl 2. Ten Nights in a Barroom 3. All played to good houses. Are You a Mason 9. Matrimonial Troubles 10.——ELECTRIC THEATRE (J. M. Nash, manager): Jack and the Beanstalk 1-6 to pleased audiences. A Trip to the Moon 8. Rock of Ages 13.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, manager): Arizona 3 entertained good house. Queen of the Highway 4 pleased fair house. John Griffith; good house and performance. A Modern Magdalen 11. Electric Carnival 13. The Wizard of Oz 17. Holden Comedy co. 18-20. Blanche Walsh 23 The Smart Set 25. The Bonnie Brier Bush Jan. 2.——VICTORIA THEATRE (W. A. Brown, manager): Dark.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, manager): Amelia Bingham's co. in A Modern Magdalen 12 13. The Wizard of Oz 15, 16. Blanche Walsh in The Daughter of Hamilcar 22.——GRAND OPERA HOUSE (R. J. Birdwhistle, representative): Holden Dramatic co. 8-13, presenting Nobody's Claim and Sapho. Two Little Waifs 18-20. The Smart Set 22-24.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): McCutcheon and Ellis Stock co. 2-8 presented A Social Highwayman and A Pair of Spectacles excellently to good business. The Power of Money and Jane bills for 8-13. Ellison Van Hoose 16, 17.——ITEM: Co. goes out of town for short tour commencing 15, playing Fredericton, N. B., and Calais, Me., returning and opening here 25.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, manager): Kidnapped in New York 5; good performances to topheavy business. Kersey Brothers' Minstrels 6; fair performance to small business. Joe Murphy 9 to S. R. O. The Great Ruby 11; fine performance; good business. Aiden Benedict's Macbeth 15. Keller 17. A Runaway Girl 20 canceled.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, manager): Out of the Fold 6 pleased fair business. A Royal Slave 8; good business. A Convict's Daughter 9; good co. and business. Kidnapped in New York 13. Castle Square Stock co. 15-22. McKinney Brothers' Minstrels 22. John Griffith 28. Smart Set Minos Jan. 2.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, manager): Amelia Bingham co. presented A Modern Magdalen 6; performance excellent; attendance fair. Parker Concert co. 8 pleased good house. Joseph Murphy 11. Queen of the Highway 18. Smart set Jan. 2. Caste 9. Bonnie Brier Bush 12.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, manager): A Royal Slave 9. McKinney's Minstrels 12. John Griffith 25.——NEW DUNCOMBE OPERA HOUSE (George Stacey, manager): Speed, Magic and Vaudeville co. 10. 11.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, manager): Amelia Bingham co. in A Modern Magdalen 4 to crowded house. Banda Rossa 5; good business. Kidnapped 10. Queen of Highway 15. Macbeth 18. Rosey Boys 24. The Smart Set 31.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Hermann 3. Local 4, 5. Over the Fence 6. Van Dyke and Eaton co. 8-13. When We Were Twenty-one 15, 16. Van Dyke and Eaton co. 17-20. Lost River 22. Hearts of Oak 27.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (Abbot Brothers, managers): Out of the Fold 3; good house and performance. Kidnapped in New York 9. A Royal Slave 11. A Convict's Daughter 13. John Griffith 17. Queen of the Highway 19.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. E. Loudon, manager): Henrietta Crossman 4. Queen of the Highway 5. A Modern Magdalen 8, 9. Joe Murphy 10. The Great Ruby 12, 13. Keller, the Great 15. John Griffith 16. The Wizard of Oz 18.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): The Span of Life Nov. 29 pleased good house. John Griffith in Macbeth 11. Carter Stock co. 22-27.

VICTORIA, B. C.—VICTORIA THEATRE (Robert Jamieson, manager): Lost River 2. Hearts of Oak 4. Milton Royle in Friends 8. Fiddle Dee Dee 9, 10. Foxy Quiller 11.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): A Modern Magdalen 5; good house; excellent performance. Kidnapped in New York 12.

PETROLIA, ONT.—VICTORIA OPERA HOUSE Dunlop and Hutchcroft, booking agents): The Convict's Daughter 8 pleased fair house.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Marks Brothers' co. 1-6; packed houses; continues to 13.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Harkins co. returned from Windsor 3 and continued to good business.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, manager): Mikado (local) 11. John Griffith in Macbeth 13. A Royal Slave 20.

QUEBEC, QUE.—JACQUES' CARTIER HALL (L. Bertin, manager): Lilian Tucker co. in Self Accused 8-13; same co. 15-20 in The Inside Track.

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PITTSBURG TIMES, Nov. 18.—Miss Eva Taylor was artistic as Donna Maria, and her love passages with Don John were singularly simple and natural. In the closing scenes, both in the throne room and in the king's cabinet, both she and Don John showed an appreciation of the dramatic possibilities of the lines and injected much force, without cheapening the scenes by unnecessary gesticulations and routings.

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THE FOREIGN STAGE

LONDON.

William Rignold's Benefit—Richard Ganthony's New Success—Notes.

(Special Correspondence of The Mirror.)

LONDON, Dec. 6.

The most pleasant thing in a theatrical sense which I have to announce in this epistle is the fact that the matinee given at the Lyric yesterday to that once powerful actor, William Rignold, who has been stricken with total blindness, realized nearly £1,400. All the leading players (barring Irving, this fund's promoter, who was acting hundreds of miles away), came along to act, sing, recite or dance according to their several abilities. For example, Max Beerbohm played the thinking part of the nodding Lord Burleigh in The Critic, by the great Richard Brinsley Sheridan; Seymour Hicks played one of the sleepy sentinels with one line to speak; Harry Nicholls played the nameless Governor of Tilbury Fort; Cyril Maude, Sir Fretful Plagiary; Arthur Williams, the Beefeater; Lotta Verne, Tilburina (stark, staring mad in white satin), and Sir Charles Wyndham played Playwright Puff. Moreover, there was in Trial by Jury a jury composed of eminent actors, and poor William Rignold's brother George (recently over from Australia) gave a selection from Henry the Fifth. At the end the still sturdy old blind actor spoke the most touchingly simple but most manly and courageous speech that has ever been heard upon the British stage—anyhow in my time.

I have also to announce the success of the new play, written by "Dick" (formerly Richard) Ganthony, author of that fine dream-drama, A Message from Mars. Ganthony's new play, entitled The Prophecy, was produced at the Grand, Fulham, on Monday, with a strong cast and before a fine audience. It has a somewhat fateful story of twin brothers, both of whom fall in love with the same sweet girl. The prophecy of the title is to do with a family prediction showing that when a certain eclipse of the sun shall come to pass it will decide which of the twins shall sacrifice himself for the other. This doom of self-sacrifice falls upon the sterner brother, which character was powerfully enacted by the author. Thus everything was made right for the brighter brother, admirably played by D. Lyn Harding, and the fascinating heroine, delightfully represented by Ida Molesworth, who has been touring with Theodore Kremer's American version of Under Two Flags.

The Prophecy is indeed a pretty play and was only marred by an attempt to reproduce the eclipse with too much realism. I should advise a cutting down of this heavy and unnecessary feature. It only hinders and lets down an otherwise really dramatic drama.

I am glad also to be able to report an apparently great popular success for Captain Marshall's new comedy-drama, The Unforeseen, just produced by Harrison and Maude at the Haymarket. This is a play with more serious interest than is usually sandwiched with Haymarket plays and is certainly more serious than anything the captain has yet attempted. Cyril Maude has a fine character as a sweet-natured clergyman who, while he is blind, marries a charming lady, and when his sight is restored recognizes her as a damsel over whose past there hung more than a shadow of suspicion. Evelyn Millard as the sometime suspected but afterward thoroughly reinstated wife acted splendidly. So did Allan Aynesworth as the poor girl's hitherto selfish lover who caused the blight to fall upon her life.

I learn that, owing to the renewed success of the newly returned Merrie England at the Savoy, William Greet has decided to postpone until the new year the production of the new comic opera written by Captain Basil Hood and composed by Edward German and still entitled A Princess of Kensington.

I note that several journals are remarking that Vesta Tilley will in your States soon go in for what they call the legitimate drama. They mean, of course, that the ever artistic variety artist will in due course quit the music hall stage for the dramatic, or the regular stage. The term "legitimate drama" is usually applied to Shakespearean and other high-class plays. It is perhaps a little surprising to some to find that it is Louis Napoleon Parker who is to fit this celebrated variety lady with a play, for Parker has mostly learned the poetical or psychological element in his dramas.

Many seem to think that this is Vesta Tilley's first appearance on the dramatic stage. This, of course, is utterly inaccurate. In addition to the fact that the vivacious Vesta has played principal boy in pantomime houses from Drury Lane downward since her early childhood eight or nine years ago, she played at some two dozen provincial theatres in a burlesque melodrama written for her by H. Chance Newton and entitled Cartouche; or, The Ticket of French Leave Man.

Seeing that your citizen, Sousa, is about to start another English tour, it is perhaps only in accordance with the fitness of things that a new musical comedy, called The Sousa Girl, should be forthcoming. This piece, written by Cornelius Vanderbilt forsooth, contains some fifty numbers! I can scarcely credit this statement. Speaking from a not altogether inextensive acquaintance with musical plays, I compute this as being at least twice the number of lyrics usually found necessary for this class of play. I feel sure that by the time The Sousa Girl has its first production at the Brixton Theatre next week many of these numbers will have been cut.

GAWAIN.

AUSTRALIA.

Notes from the Island Continent and the Land of the Boomerang.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Nov. 4.

Just a line or two by to-day's Canadian mail.

William Anderson deserves much praise for giving Sydney playgoers their first opportunity to see Rostand's classical play, Cyrano de Bergerac, which was welcomed on Saturday by an overflowing house at the Palace Theatre, and Henry Lee in the name part scored a pronounced success. Harry Plimmer, the Australian actor who recently visited you, appeared as Christian, and Eugenie Duggan as Roxane. The mounting is excellent in detail and the support, without calling for special mention, well cast.

Bland Holt withdraws A Million of Money at the Lyceum on Saturday next, when he will revive The Derby Winner. The manager was last week the recipient of a handsome American roll-top desk from the members of his orchestra, who, together with all who have had dealings with the Australian Augustus Harris, hold him in high esteem.

John F. Sheridan has revived Little Christopher Columbus at the Criterion and is to produce a panto at this house on Christmas.

Violet Welby Cooke, an expert on the slack wire, is the latest newcomer at the Tivoli. Dora Taylor, Victor Kelly, Tod Callaway, Leo Warton, Flo Guthmore, Wallace Brownton, the Harbecks, the Nawna, and the Montrose Family are also in the bill at this hall.

Cuyler Hastings as Sherlock Holmes is still a good draw at the Royal, and when a change is required it will probably be If I Were King.

Antonia Dolores' season at the Town Hall, which has been twice extended, has proved a phenomenal success, and the enthusiasm has certainly equaled any shown during Nellie Melba's recent season at the same hall.

Eugene Sandow is now appearing in Brisbane under the egis of Harry Rickards. The Florenz Family, under the same management, are in Perth, Westralia.

J. C. Williamson's Musical Comedy company, recently appearing in San Toy, The Belle of New York, and The Messenger Boy, at the Sydney Palace, left for Wellington, N. Z., on Saturday. They are to appear at Auckland next month.

The Toreador is now in its fifth week at the Melbourne Her Majesty's.

Maggie Moore (Mrs. Harry Roberts) has concluded her season at the Melbourne Royal, now occupied by William Anderson's company in The Favorite.

Paul Cinquevalli is at the Melbourne Opera House, and the Hawtrey Comedy company is producing In the Soup at the Bijou. Frank Thornton has vacated the Princess Theatre and George Musgrove is now producing there The Sorrows of Satan with Harcourt Beatty as Prince Luci.

Fitzgerald Brothers' Circus is in the Victorian capital for Cup Week.

E. NEWTON DALY.

CURTIS THEATRE DOES BUSINESS.

Manager A. R. Pelton, of the Curtis Theatre, Denver, Col., has sent to THE MIRROR the following notification inscribed upon the official stationery of the city of Denver, and the document speaks eloquently for itself:

MR. A. R. PELTON, manager Curtis Theatre, Denver, Col.:

THIS is to notify you to remove platform and camp chairs in rear aisle of theatre and discontinue overcrowding the house, as it was Sunday, Nov. 16, as required by the ordinances of the city of Denver. This do immediately or show cause before the Building Inspector why the provisions of the ordinance should not be enforced against you. By order of

R. A. WILSON, Building Inspector.

Manager Pelton adds: "And as additional evidence of the fact that the Curtis is doing more business and growing more popular daily, it may be mentioned that prices at the Empire, the Trust house, have been reduced from 25 to 10 cents for upper floor every night and at matinees."

S. MILLER KENT'S COMPANY IN WRECK

S. Miller Kent's company, playing The Cowboy and the Lady, got mixed up in a railroad wreck just outside of Fort Worth, Tex., on Dec. 16. The incident caused a delay of eleven hours, the railway people finally succeeding in getting the company through in time to ring up the curtain at nine P.M. Luckily the special scenery car was not derailed, although all the cars before it were thrown from the track. Josephine Florence Sheppard, of the company, was more than honored at Austin, Tex., on Dec. 12 by the local lodge of Mystic Shriners, who attended the performance in force and presented to her a beautiful emblem of the order set with diamonds. The honor was bestowed upon her because she is the daughter of William J. Florence, who introduced the order into this country.

GOSSIP OF THE TOWN.

Selma Herman is ill at her apartments at the Hotel Walton, Philadelphia, and her physicians fear that she will have to resign from her engagement with For Her Children's Sake.

Victor Moore has been at the New York Hospital for nearly two weeks, and will be pleased to see his friends on Tuesday and Friday.

The White Slave Company under the direction of Robert Campbell began a Southern tour at Norfolk, Va., on Monday, Dec. 8, to a capacity house.

James B. Nevin, manager of the New Nevin Opera House, Rome, Ga., was married on Nov. 23 to Mary Louise Bryan, of Rome.

Bertha Kuns Baker was heard in a dramatic recital at Sherry's on Dec. 12. Her readings were Hapsburgs in the Mirror (L'Aiglon), by Rostand; Les Romanesques, Act I, by Rostand, and Bergliot, by Björnson. Mrs. Baker's literary interpretations delight her auditors by the strength of intellect, depth of feeling and histrionic ability revealed, added to her charming and magnetic personality. Mary L. Wheeler, pianiste, assisted. Mr. and Mrs. Edward Peet Williams were the host and hostess.

George Sharkey is playing the lead, Bob Sherwood, in James H. Wallick's The Queen of the Highway.

James B. Delcher's company in The Girl and the Judge, with Helen Grantly as the star, finished its rehearsals in this city on Saturday and began its road tour at Peekskill last evening (Monday). Annie Russell, who appeared in the play last season at the Lyceum, supervised some of the rehearsals.

Owing to the illness of Miss Whiffen the role of Molly in The Cowboy and the Lady was assumed by Lillie Lyons on Dec. 13. She played the part on short notice at Waco, Texas, and was so successful that she will continue in it the rest of the season.

Mary Van Tromp has retired from In Louisiana and will spend the holidays with her husband, Hubert Labadie.

The Ravel New Humpty Dumpty company, under management of James R. Adams, reopen at the New Bijou Theatre, Fall River, Mass., this week. The company includes William Fables, the Nip and Tuck Trio, Mamie Shirley, Allen, Appleton and company, Annie Cooke, the York and Herbert Trio, John Cahill, Carlysle's dog and pony circus, the Todd-Judge Family, Kalmo, Thomas Brady, Rose Morgan, and James R. Adams, who appears in the title-role.

Mrs. James R. Adams celebrated the tenth anniversary of her wedding on Dec. 7 at her home, 398 Marion Street, Brooklyn, and received valuable presents.

The Philadelphia *Record* Almanac for 1903 has just appeared and is one of the most attractive and valuable of the year books.

A sneak thief or some one got into Maud Hoffman's room at the Gilsey House last Wednesday night and took away $300 worth of jewelry belonging to her. Detectives were notified, but Miss Hoffman was able to continue her performances with Richard Mansfield.

Otto Kohn, employed in an apartment hotel in this city, was arrested last Thursday, detectives finding in his possession a watch that had disappeared from the holding of Creston Clarke.

Florodora will return to town at the Academy of Music on Jan. 25.

Marie Cahill's New York engagement will open at the Bijou Theatre on Feb. 16.

Winston Churchill, the novelist, who wrote "Richard Carvel" and "The Crisis," is quite ill at the home of his uncle, J. B. Gazzam, in St. Louis. By physicians' orders he has abandoned his projected hunting excursion to Oklahoma.

Millie Blanchard will make her American debut on Jan. 1 in William Gill's play, Estella, the Outcast. Each Saturday evening she will be seen as Leah, the Forsaken. Early in September Miss Blanchard will open in this city in a repertoire including Magda, Camille, La Tosca, Mary Stuart, The Reign of Terror, Cleopatra, and Josephine. Gustav Weil will manage her tour.

Will W. Crimans, leading man with The Fatal Wedding, has just finished two pleasant weeks at Columbus and Indianapolis, the former his birthplace, the latter his home, where he was dined and entertained nightly by his many friends and relatives.

Whitney Bennington is now musical director of the Grace Cameron Opera company, under management of Mr. F. C. Whitney.

ENGAGEMENTS.

Alice Hageman, for Peggy from Paris.

Thomas Haskett, for The Peddler in support of Sam Morris.

By Rush and Weber to support Garland Gaden in The Power of the Cross: Allee Irving, Rachel Stirling, Laura Lorraine, Henriette Curtis, Nell Florence, George P. Randall, Paul Machette, Harry Brown, Robert Schaffer, C. B. Pomeroy, and Benjamin Harris.

Lola Morrise, for A Ruined Life, opening on Dec. 14 in Chicago.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

At the Central 8-13 the melodrama The Bowery After Dark has drawn tremendous crowds. The play is the most lurid yet presented here. The scenes are located in saloons, Bowery streets, Chinese opium joints and the Bowery athletic clubs. Finnigan's Four Hundred 15-20. Christmas offering, Humpty Dumpty Up to Date.

In Missoura, with the new leading man, Ernest Hastings, opened to an immense audience 8 at the Alcazar and business has been fine all week. Mr. Hastings is an old favorite here and his work as Jim Radburn has only increased the good impression made during his last visit here. He had very efficient support from Frank Bacon, Clifford Dempsey, Charles Francis Bryant, W. Arthur Jeffries, Albert Morrison, Thomas Kelrns, Calvin Dix, Edwin Stanley, William G. Warren, Juliet Crosby, Marie Howe, Ora Waldron, and Agnes Rankin. The stage settings were adequate, the final scene being one of the most picturesque ever placed upon a stage in this city. The Burglar 15-20, and the annual revival of Charlie's Aunt will take place 22.

Haverly's Minstrels, which opened at the California 7, are the best minstrels that have played here for many a day and are worthy of the large audiences they have drawn. George Wilson is featured and has proved himself a good entertainer. The other principals are Happy Johnny Swor, Perren Somers, John S. Roland, Frank Coombs, George Morgan, and the Carl Damman troupe of acrobats, who are certainly experts in their line of business. Rudolph and Adolph 14-20.

The Tivoli Opera co., after a successful tour through this State, Oregon and Washington, returned to their camping ground at the Tivoli 1, opening in The Toy Maker. On 8 they presented The Serenade, which has run during the week to good business. Ferris Hartman heads the co. and his associate artists are Arthur Cunningham, Joseph Fogarty, Oscar Lee, Karl Formes, Jr., Edward Webb, Tom Guise, Fred Kavanagh, Aimee Leicester, George Bowles, Annie Myers, Bertha Davis, and Francis Graham. Dec. 9 was Press Club Night, which was a big event. The Idol's Eye 15. Commercial Travelers' Night 16. Jack and the Beanstalk 20.

The Gooner at Fischer's is unquestionably on for the same exceptional run that has attended the previous successes of the Weber and Fields productions at this cosy Opera House. In this present instance much of its success is due to the stage manager, George E. Lask, who has rearranged the book throughout, and to Harry James, who has "up-to-dated" the musical numbers, with which the opera is replete. The ballet and chorus are strong and efficient features. The comedians, Kolb, Dill, Bernard, and Hermsen, have not so much to do as in the previous productions, but it must be said to their credit that they get all the laughs that are coming their way. Winfield Blake sings his songs in capital style, and his acting is in keeping with his singing. The new member of the co., Clay Ebner, is an attractive personage and possesses a sweet voice that she uses with effect. Maud Amber, as O-Le-Moon-San, Olive Evans as Nellie Fly, and Flossie Hope, with her different evolutions, deserve mention. The Fischer Quartette, composed of C. A. Hunt, Fred Shook, J. H. McLean, and W. E. Smith, are making good. Next Zeck Symphony Concert 30.

The Harrington-Reynolds co. at the New Theatre Republic has increased the very favorable impression they made in their opening play, The Sporting Duchess, by their excellent production of Beerbohm Tree's original dramatisation of Ouida's Moths. It was given with every attention to detail and showed to advantage the clever stage direction of Mr. Reynolds. Alabama 15-20.

Our own California star, Nance O'Neil, made her reappearance here after her tour of the world 8 at the Grand and was greeted by an audience who packed the theatre and who gave the fair artist a royal welcome. She chose Magda for the opening week, that has proved a fine drawing card. She had the support of the regular stock co., supplemented by the addition of McKee Rankin, L. K. Stockwell, E. J. Radcliffe, and Rieca Allen. Elizabeth, Queen of England, 15-20. Following this will come Camille. Nancy Sykes and also a new play.

The Bostonians at the Columbia closed their engagement 7 with Maid Marian, that created a very pleasing impression. Captain Jinks of the Horse Marines opened 8, but has only made a fair impression. The play has been generally deemed as stupid, while Elizabeth Kennedy's impersonation of Mme. Trentoni has failed to please. Theodore Babcock as Captain Jinks was commendable. It will run to 21. Dave Warfield will begin a two weeks' engagement 22 in The Auctioneer. Much pleasant anticipation is connected therewith, as Warfield started his career from this city, and he will undoubtedly score very heavily.

Ellery's Royal Italian Band in the Mechanics' Pavilion are making a pronounced success with their Winter concerts. Season will close Jan. 4.

Harry James, leader of orchestra at Fischer's, leaves 8 on S. S. "Sierra" for a seven weeks' trip to Australia, to arrange for a production of Weber and Fields' line of entertainments in the principal cities there.

William Lamp, the young juvenile, who was until recently a member of the Alcazar co. here, has gone to Portland, Ore., to join the stock co., playing there at Baker's Theatre.

FRED M. GILMORE.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office Circulars, postal cards and newspapers excluded.

WOMEN.

Adams, Edna, Daisy Aldrich, N. Atherton, N. Ashley, Belle Ashley, Mary Asquith, Cora Ardell, Adra Alnslee.

Buckley, Annie, Bebe Betrand, Anna Buthold, Guelma Baker, Gertrude Barrett, Hattie Brown, Mrs. H. Bethune, Elizabeth Berry, Marie Bansell, Rena Baker, Dorothy Bancroft, Julia Blaire, Mary Bath, Blanch Booth, Rose Adelle Buoman, Carrie Stanly Burns, Hattie L. Bennett, Lena Bruce, Nellie Boyd, Morte Blair, Helen Marie Burr, Hope Leonard Bragg, Margaret Barry, Mrs. Clarence Bennett, Edna L. Burn, Grace Barton, Jessie Bonstelle, Mrs. Del Beckis, Francis H. Bennett, Grace Belmont.

Chase, Wyron, Cecilia Castelle, Mrs. I. E. Cooper, Bernyce Childs, Virginia Claire, Mrs. A. G. Clark, Mrs. Herbert S. Cawthorn, A. Claire, Anna Coleman, Margaret Chase, Mrs. James Courthope, Jessie L. Casile, Laura Collett, Ruth Chandler, Lizzie Hudson Collier, Mrs. Robt. Campbell, Mabelle Cameron, Mrs. A. W. Cooper, Annie Cameron, Hattie Bernard Chase, Mrs. Victor Colwell, Kate Western Cherry.

Daniels, Maude, Minnie Delmont, Pauline De Vere, Margaret Drew, Carrie B. Dudley, Iva Donnette, Millie Laine Defaye, Marie Doran, Lucille de Mendy, Jessie Dale, Emma Davis, Florence Deane, Madge Drew.

Emmett, Minnie, Clara Everett, Rose Evans, Virginia Earle, Florence Eldridge, Grace Elliston, Maggie Earl.

Fairfax, Dorothy P., Mrs. Gus Farnham, Eleanor Falk, Lucille Flaven, Katherine Panchonetti, Grace Fields, Edith Fassett, Marcelle Forreste, Marion Florence, Eva Fuller, J. Fowler, Mrs. French, Mabel Florence.

Graham, Addie, Mrs. G. A. Grace, Florence Grant, Mrs. Harry A. Glazier, Gladys Gordon, Louise Gillette, Mrs. Garland, Mrs. W. E. Gilbert, Mrs. Lee Groves, Lillian Gates, Ellen Gale, Leon Grule, Noel Gordon.

Hart, Sadie, Helen Hawthorne, Mrs. W. D. Harrison, Cora Hunt, Lillie Halleman, Ethel Hoyt, May Hamilton, Irene Huntington, Delia Henderson, Hilda Heistrom, Marie Hunt, Ida Hamilton, Ethel Hargrave, Senora C. Hurt, Pauline Hubband, Grace Henderson, Catherine Hayes, Jeannette Howell, Lillian Hudson, Pauline Humphreys, Mrs. J. R. Haywood, Laura Hulbert, Marion Hart, Irene Hobson, Pauline Hill, Almorah Hallam.

Jefferson, Imogene.

Kirkendall, Mrs. L. J., Emma Kittleson, Susie Kirwin, Myra Ketchan, Amalia Karle, Edith Kingsley, Ida Kruger.

Leon, Maude, Carolyn Lowrey, Gertrude Lewis, Elenor Lawson, Lillian Lesali, Kitty Lawrence, Fassie Mae Lester, Dell Lincoln, Lucille La Verne, Violet La More, Ray Leonard, Essie Lyons, Virginia Lewis, Mrs. Robt. Lett, Lucile Losee, Carolyn Lee, Alice A. Leslie, Francesca Lincoln.

Moore, Mary, Viola May, Helen Marden, Corrine Mae, Mamie Malley, Miss Montague, Margaret Mayfield, Irene Melim, Aileen May, Little Helen Murphy, Mamie Mann, Olive May, Mrs. Tom Smith Martin, Nettie Marshall, Eva Masters, Morrison Sisters, Leola Maye, Annie Mortimer, Margaret Mitchell, Mabel Martin, Sue Belle Meade, Theresa L. Martin, Marie Minturn.

Nevarre, Emma, Josephine Newman, Lulu Nichols, Katherine Nugent, Mrs. G. F. Nash.

Oldcastle, E., Grace Ogden.

Pomeroy, Anna, Pauline Paull, V. Pattee, Mrs. Fred. Perkins, Jennie Platte, Florida Pico, Hyberthe Prime.

Ridgway, Helen, Alma Revara, Virginia Russell, Margaret H. Russell, Emily Russell, Maria Dela Rosa, Madeleine Riema, Rachelle Renard, Adele Rafter, Katherine Roberts, Mrs. Frank Readdyck, Frankie Reynolds, Isadore Rush, Elizabeth C. Reynolds, Dolly Reynolds, Madeline L. Ryley, Mrs. Sam Rhinehart, Nellie Russell, Beebe Robinson.

Sheldon, Harriette, Luella Shirley, Florence Stafford, Lillian Saunders, Maddie Stewart, Mrs. R. E. Stevens, Lelia Shaw, Sylvia Star, Gertrude Stanley, Ethel Strickland, Rose Swain, Maud Straussor, Louise W. Stevens, Pearl Sanford, Edith Stewart, Ada J. Sharpley, Grayce Scott, Mae Stuart, Charlotte Severson, Tillie Storck, Mrs. Wm. H. Strickland.

Thorne, Bessie, Selby Tapsfield, May Titus, Mayme Taylor, Mabel Taliaferro, Madline Turner, Edna Thornton, Mary E. Taylor, Edith Talbot.

Ulrich, Olive, Kate Upper.

Vroso A., Mrs., Emily Vicht.

Webber, Helen, Marjorie Wilburn, Lydia Winters, Bertha Whyte, Mrs. J. Hooker Wright, May Wills, Beatrice Wheeler, Edna L. Woods, Mattie Webb, Loretta Ward, Marian Wright, Virginia Warren, Jessie Walbridge, Charlotte Wade, Dolly Wray, Mrs. Wormsop, Jessie Weston, Cora Wescott, Allen Walker, Miss Walton, Hilda Warren, Cora Weil, Bessie Wood, Mrs. M. S. Winter, Muriel Walling.

York, Lucile.

MEN.

Ashton, Frank, Earl P. Adams, A. Sydney Angel, Edwin Ardin, Wilbur Atkinson, Geo. Andrews, S. Anspach, Chas. Arno.

Barry, Leonard, Fred Bradley, Brayton Byron, Harrison W. Barlow, Frank B. Blair, John Bechford, Jake Bernard, Byron and Langdon, Wm. G. Balfour, Chas. Roy Bowers, Chas. H. Booth, Jack T. Beck, Jno. H. Blackwood, W. Gault Browne, G. H. Best, H. B. Bartholomew, C. M. Bennet, Charley Body, Fred C. Barber, Frank Bacon, Loren Braglon, Miles Berry, Tom Brown, Edwin Brewster, Lon Bracken, Geo. A. Beane, W. W. Blair, Natt L. Berry, Kenneth, Dr. L. Bisbee, John T. Backman, Francis Ball, John W. Boecker, C. Hugh Bennett, Jack Buch.

Campbell, Jack, Timothy C. Coughlin, E. A. Clark, Fred Clayton, Edw. Carter, Frank Cooley, Howard Chambers, Collin (Jim) Campbell, Zellah W. Covington, Clarence Coldren, Jas. D. Clifton, Fred Clarense, Edwin H. Carroll, Ralph Clark, Shepperd Camp, Walter Careyll, W. T. Crossley, Walter M. Cooley, Bert Collins, E. B. Cudlip, Gerard Covintry, H. Taylor Curtis, Joseph Colt, Cell Cook, Coyle Crosley, Joe Corby, Harold Claren, Geo. Catron, Al. Crane, Chas. Crosby, Geo. Crawford, Joseph Callahan, A. D. Cameron, H. B. Chesterfield, T. H. Culliton, H. S. Cawthorn, Forest H. Cummings, E. B. Carr, Warner Crosly, Frank Colfax, N. E. Culhane, R. Guy Cauffman.

Dode, Chas., P. E. Doncaster, James Durkin, J. W. Davidson, Wm. De Shetley, J. Chas. Davis, Raleigh De Shields, W. E. Dorsey, Jack Donovan, Marshall Durrach, A. Daly, Willis Dunlap, Jack Downey, W. A. Dutton, James J. Dowling, John D. D'Ormand, Walter Daniels, Frank Durant, Clarence Duffy, Leslie Davis, Dillon Bros., Michele Dumond, Richard Low Dawson, Hector Dion, Edward W. Dunn, Arnold Daly, Clifford J. Dempsey, L. M. Darnell, P. J. Duggan, T. F. Doncette.

Eggenton, Joseph, Ed Eagleston, Fred Eck, Burton Emmett, Hugh Ettinger.

Freeman, Edward, Scott Ferguson, Eugene Frazier, Harold Fuller, Felix Fogg, J. J. Finnerty, Marshall P. Faranm, S. B. Fraser, Robt. H. Fitzgerald, Geo. E. Fonda, Baron Fels, Michael Finn, Otto Fischtl, Edwin F. Forsburg, V. Flaher.

Gorman, Arthur T., Geo. E. Gill, Archie S. Gillies, F. L. R. Gilroy, Geo. A. Grace, Geo. Gebhardt, Chas. Gotthold, A. Gerber, Robt. Garnella, Leonard Greene, J. Knox Gavin, Chas. W. Glider, Arthur V. Gibson, Wm. L. Gibson, Larry Giffin.

Howard, Billy, John Hernberger, Walter R. Hawley, Will H. Hickey, Chas. Holdsworth, Emil Hightbotham, J. Beresford Hollis, Will H. Hill, Lee Harrison, Roland Hill, Tony Holbrook, Geo. Halpin, W. A. Hungerford, Robt. Harris, Max Hopper, Henry Hargrave, H. M. Holden, John Hymer, Thos. Hodgman, Richard Harlow, Alfred E. Hastings, Wm. Humphrey, Harry M. Hicks, Gus Heege, Montrose Howard, Carrol Harris, J. L. Harding, Ned Heaney, Harry Hanna, Walter Houston, Geo. K. Henry, Geo. A. Henderson, Joseph Humphries, J. W. Heisman, James Harrison, Ernest Haskel.

Irwin, Will J., Geo. R. Ingersoll.

Johnson, C. Stuart, Geo. Jackson, Austin J. Jones, Greenville James, Juggling Thorn.

Kennedy, Bratton, Arthur Klein, Bolossy Kiralfy, Joe Kimball, James Kinsely, Frank Kingdon, M. Martin Kallman, Klesick and Jones, Fred H. Kreyer, Harry G. Keenan, John Kearners, Wm. Krake, Chas. B. Kelley, Frank Keenan, F. W. Kies, Chas. A. Keane.

Loeby, Emil, Arthur S. Lewis, Clayton W. Legge, Dick Lambert, Sam Lockes, Edgar La Nyon, Lew and Rawlings, Frank E. Long, J. R. Little, Jno. A. Larkin, Jos. Laroux, Chas. Le Moyne, Harry Lovine, Chas. W. Littlefield, Harry Lewellyn.

Maynard, Edwin, Stanley Murphy, Robt. Mahoney, Marshall and Lane, John E. Murray, Mgr. Hoosier Hollow, Eddie Mack, S. H. Maguire, Harry Maitland, W. A. Mahara, Con T. Murphy, Lawrence Marsden, W. C. Mack, Harley Merry, Ed C. Murphy, W. Crystie Miller, Harry Markham, Robt. Miller, Frank P. Murtha, Jr., Alfred Mansfield, Herbert Marion, Walter Montague, Isaac N. Morris, Tommy Minor, Jas. E. Maxwell, S. A. McGuire, James V. MacDonald, F. H. McEwen, Frank McLean, Peter S. McNally, McEvoy and Stahley, Hugh McCullough, Julien L. McVicker, W. H. McDonald, Baby Hope Wallace McDowell.

North, J. S., Willard Newell, James Noon, Barrett A. Nevins.

O'Connor, Harry, O'Rourke and Burnette, Mathew Ott.

Powell, Franklyn, John C. Patrick, Leon Parmet, Fred R. Parvis, H. H. Parker, Martin Pache, Geo. S. Prabert, C. Franklin Pitten, James Preston, Ed Price, Geo. Parsons, W. J. Packham, Chas. Powers.

Romaine, Wm. J., Chas. Russell, Wm. Richards, Fredrick Raymond, Geo. Ricketts, Williard F. M. Robinson, Wm. Reynolds, A. L. Rheinstrom, Ned Risley, Reese Bros., Gus Rapier, F. Reniger, J. N. Rettrow, Frank C. Rhoades, W. Roberts, Mr. Rowen, Fred Rankin, Arthur Wm. Row, Earl Rife, Shayne Roberts and Gillen.

Sill, W. R., Harry B. Staples, Fred C. Sheldon, Morgan Sirin, Arthur Story, Geo. H. Shields, Fred Stowell, Herbert Sears, Two Schrodes, Paul Schutz, Arthur Sidman, M. Stuart, R. E. Smith, Robt. Sells, Fred S. Stewart, Joe Smith, Arthur Searles, Christ. Sorenson, Dwight Smith, H. S. Sawyer, Thos. Springer, Edgar Selwyn, Chas. J. Shields, Richard Sherman, Percy Sage, J. Irving Southard, John C. Slavin, Paul Sinclair.

Templeton Roy, Ben Turpin, Joe Thayer, R. H. Turecan, N. C. Tanner, Geo. Turner, Sidney Toler, Jack Ferris, Alan Tabor, Joseph Thonet.

Victor, Leon, Joel Verbeet, G. H. Vanardale, Carl Von Vegera, Edward Vroom.

Webb, Wm. H., Chas. Wray Wallace, Richard A. Ward, John Woods, Albert Waltz, P. Bradley Wynn, Edmund A. Wall, Wm. H. Woodside, H. C. Wright, Al. W. Walle, Ernest Wilkes, R. O. Westford, Bernard A. Williams, Frank Wooley, Harry G. Wilson, J. Wolfson, Samuel Wade, Frank Weston, Nell Warner, Lester Walters, Walter G. Walling, W. H. Williams, Geo. C. Wood, Harry D. Wallen, M. A. White, Banks Winters, Harland Winter, Geo. E. Webster.

Young, John, M. A. Yach, Geo. Young, Francis Yale.

Zarrow, F.

REGISTERED MATTER.

Madeline Payne, Flora Moore, Ruth Gray, Wm. W. Clifford, J. Carrington, Richmond Hutchens, Simon Nahn, Dr. L. G. Morrison, Nelson L. Schaeffer.

Ernest Lamson, Lem, York State Folks; next season Tobe in Young Tobe Hoxie. * * *

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THE FATAL CITY.

WILLIAM HOWARD ANSTEAD.



Photo by Dana, N. Y.

W. H. Anstead, whose likeness appears above, when asked by a MIRROR man to tell a few things about himself, replied: "I don't think you'll have the time nor patience to listen to the same old story, 'How I Succeeded; or, The Trials of a Music Publisher,' so I guess you had better just say that, in the past year, with the assistance of the clever stuff of writers who now surround me, my business has increased phenomenally, I having published a number of songs and instrumental compositions that have become more than commonly popular and are reaping a rich harvest for both the writers and myself. It is not necessary to mention the compositions in detail, as your readers, no doubt, have seen their announcements each week in THE MIRROR."

DOWN IN MUSIC ROW.

Leon and Bertie Allen are meeting continued success with "Sweet Clover" and their own parody on "On a Saturday Night."

Maude Nugent's "You'll Always Be the Same Sweet Girl to Me" is gaining in popularity daily, being sung by many road companies with more than ordinary success.

Robbins and Tremaman have added William H. Penn's "There's Nobody Just Like You" to their repertoire.

The orchestra of The American Hustler, under direction of Fred R. Hoff, included in their programme recently the selection from Englander's Sally in Our Alley, Cole and Johnson Brothers' "Mandy, Won't You Let Me Be Your Beau?" and "The American Hustler March," composed by Mr. Hoff.

Jackson and Douglass are featuring "My Tiny Colored Lady."

Jean Cunningham is singing "Teach Me How to Love," "Mary Ann McGinnis," and "Is That All You've Got to Say?"

Agnes Demere is singing "Never Heard Her Speak of You that Way."

Alfred Solman, song writer, is now located in San Francisco, where he is devoting his time to the interests of his new pieces, "Tying the Leaves," and "If I Thought You Loved Another."

Nellie Hawthorne will sing, in conjunction with her new waltz song, "Kate O'Toole," the characteristic novelty, "My Little Belle of Japan."

Blanche Hall, playing Lois in Sweet Clover, received over one hundred four-leaf clovers from an anonymous admirer while playing in Buffalo last week.

Cobb and Edwards, whose songs are being sung everywhere, have completed several new ones, which will be announced soon.

"Trouble," the new song being featured by Carroll Johnson, is a favorite wherever he introduces it.

O'Brien and Lawrence, with Dainty Paree, are singing "In the Valley of Kentucky" and "Somebody's Waiting for Me," both published by Leo Feist.

The Berth Family Orchestra, of Los Angeles, Cal., report frequent requests for Max S. Witt's "Phyllis" waltzes, and Perry's "Warbler's Serenade."

The Cloverdale Quartette, F. W. Thorndyke, W. B. Daly, Mack Benata, and Frank Gibbons, are using "There's No Place Like Home" with success.

The Young American Quintette have in rehearsal William Penn's ballad, "There's Nobody Just Like You." Laura Dean, with When the Harvest Days Are Over, will also use this song.

Margaret Ashton is booked for South Africa, where she goes late in January.

The Browning Sisters, now appearing in the principal vaudeville theatres in New England, are meeting with success with their clever rendition of Ted S. Barron's "In Sunny Africa."

Abe Holzman's new march, "Alagazam," is being used by many of the leading "dumb" acts.

Luke Pulley will conduct the annual cake-walk and jubilee at Madison Square Garden New Year's. A chorus of two hundred voices will sing "Under Southern Skies," a new ballad founded on Lottie Blair Parker's successful play of the same title.

The Johnson Brothers write from Hartford that they are sure of appreciative response from their audiences when they use Roden and Helf's "Please Leave the Gate Ajar."

James R. Purvis, at the Star Theatre, Hamilton, Ont., is singing "Dear Old Stars and Stripes, Good-bye." He said in a recent letter that he believes the above song is responsible for his long engagement at the above-mentioned house, which has already been eight weeks. He is known as the silver voiced tenor and is popular through New York State and Canada as an illustrated song singer.

Herbert Mitchell is singing "I Felt So Very Lonely," by Fay and Oliver; "I Never Heard Her Speak of You that Way," by Gillespie, and "When I Recall the Long Ago," by Chaplin.

Bessie Taylor intends to feature "In Sunny Africa," a new song by Ted S. Barron, the composer of "If Time Was Money I'd Be a Millionaire," on the road for the remainder of the season.

Edward Vinton is featuring Leo Feist's publications. Among the songs he is now using are "Dear Old Stars and Stripes, Good-bye," "There's No Place Like Home," "Somebody's Waiting for Me," and "In the Valley of Kentucky."

Gertrude Morton is singing "Dat's de Way to Spell Chicken" with success. Edith Murilla is also successful with this song.

Lee Orean Smith will spend the holidays with his parents at Crawfordsville, Ind.

Andrew O'Neill has decided to use "In Sunny Africa" as a feature number with Zig Zag Alley.

The Roberts Four, who have been playing the Proctor circuit, have placed "There's No Place Like Home" in the finale of their act.

Gertie Morton at Pastor's last week sang, among other songs, Irving Jones' coon song, "Home Ain't Nothing Like This."

W. H. Anstead received no less than fifty letters within the past week which read in glowing terms of the story song, "Ring Down the Curtain, I Can't Sing To-night."

Ely Dawson reports much success with "I Could Never Love Like That," "If You Can't Be a Bell Cow, Fall in Behind," and "I'll Be Busy All Next Week."

Cole and Johnson Brothers' "Mandy, Won't You Let Me Be Your Beau?" has found splendid interpretation in the hands of the Baileys (John and Rachel), who are booked over the Orpheum and Castle circuits.

Gus Edwards and Jean Schwartz were on the bill last Sunday night at the Circle Theatre as entertainers. Jean Schwartz served as accompanist, while Gus Edwards, of Cobb and Edwards sang "Could You Be True to Eyes of Blue if You Looked Into Eyes of Brown?" and in return Mr. Edwards played for Mr. Schwartz when he sang "The Gambling Man," by Jerome and Schwartz. There seems to be not much professional jealousy among song writers.

Agnes A. Miles, on tour through the New England States, has included in her repertoire of songs "Mandy, Won't You Let Me Be Your Beau?" by Cole and Johnson Brothers; "Oh, Didn't He Ramble," and "M-i-s-s, Mine."

Shapiro, Bernstein and Company have found it necessary to enlarge their offices in order to care for the immense amount of business they transact daily. The growth of this house has been remarkable. But a few years ago one room was sufficiently large, now they occupy the entire building, assisted by a small army of writers, bookkeepers, stenographers, etc.

Henry and Gallett, song illustrators, are meeting with success singing Fred Helf's "Spirit of '76." Kessner and Bennett are also featuring this song and have found it a winner.

Al. Trahern will spend Christmas with his parents in Kansas City, Mo.

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